Indianapolis Architecture

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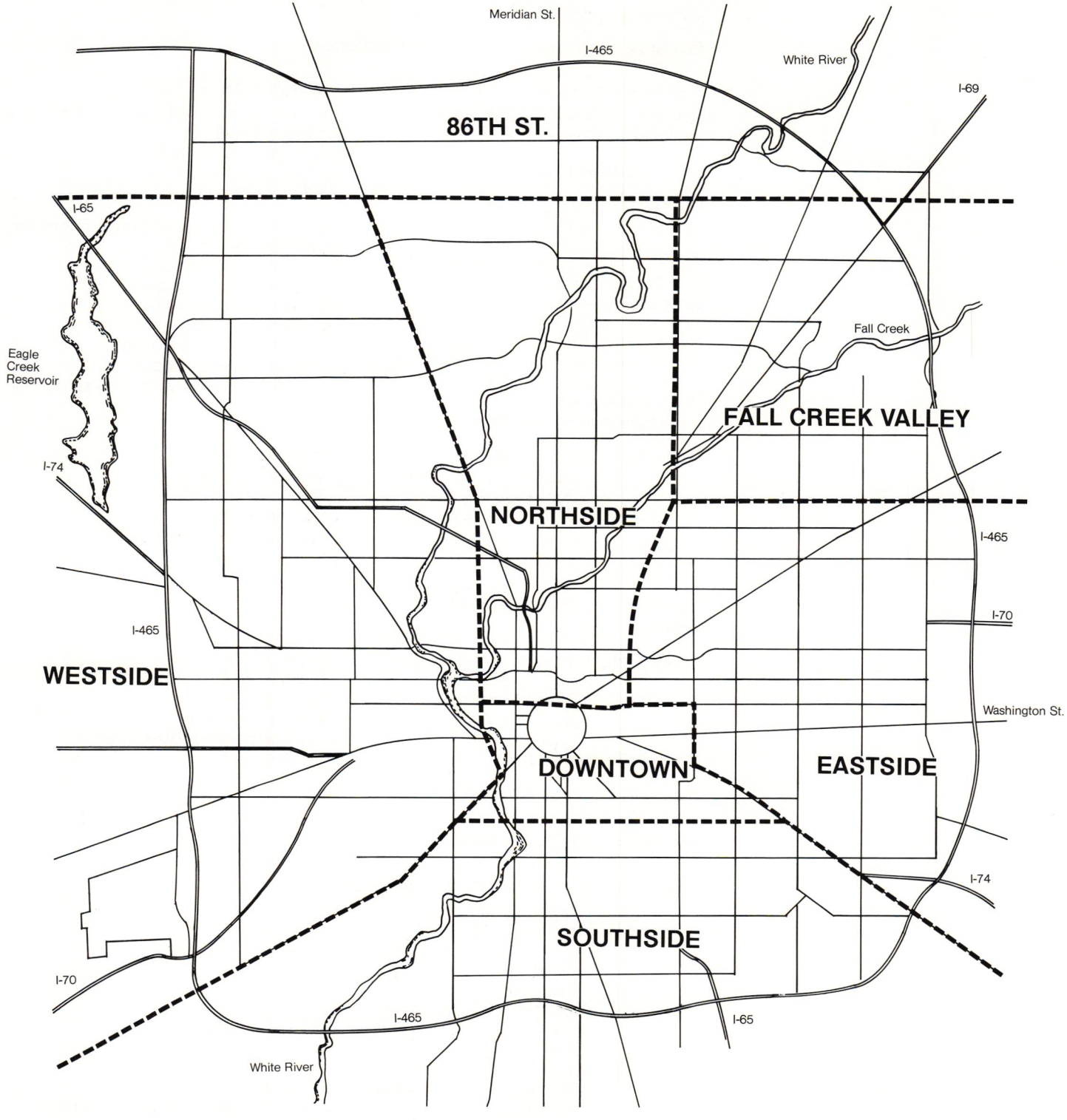
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86TH ST.
I-65
Eagle
Creek
Reservoir
Fall Creek
FALL CREEK VALLEY
I-74
NORTHSIDE
I-465
I-70
I-465
WESTSIDE
Washington St.
DOWNTOWN
EASTSIDE
I-74
SOUTHSIDE
I-70
I-465
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White River

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Preface

Indianapolis is unique as a city. It is a city located in the geographic center of the state by legislation and established adjacent to an unnavigable river for transportation. It contains more farmland within its borders than any other United States city of comparable size. Indianapolis continues to evolve around a circle designed and surveyed over 150 years ago. This guide to the architecture of Indianapolis examines, in physical terms, the special attributes only Indianapolis possesses: the rivers and creeks which gently flow across the flat prairie surface, the tree-lined vistas radiating from the unique circle, the diversity of neighborhoods which become identifiable to themselves. It considers the often made comment that Indianapolis "is a good place to live and to raise kids."

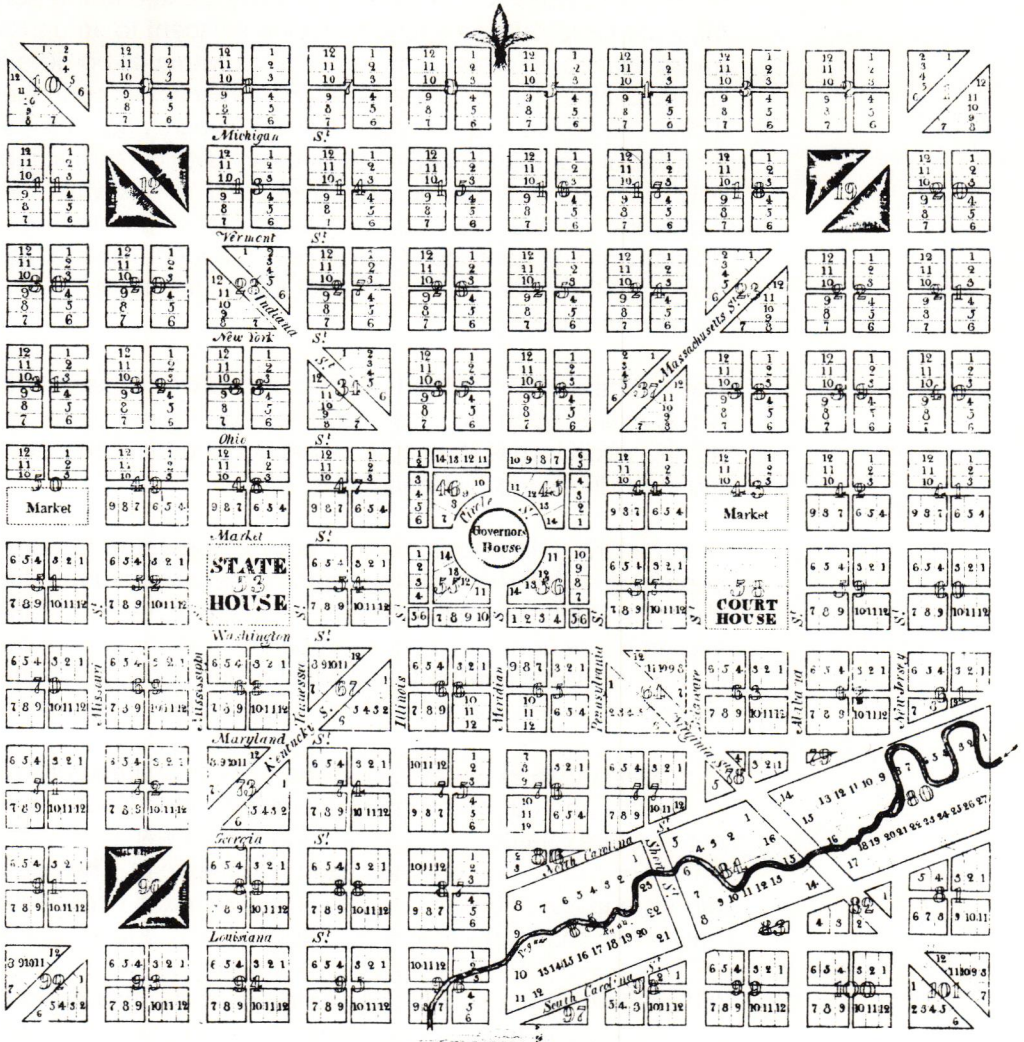
The "guide portion" of the book provides a way of seeing the physical elements which make Indianapolis special. The text material attempts to characterize the neighborhood while the captions provide the facts and sentiments about the individually located landmarks.

The "historical view" deals with the development of the physical environment beginning with the original decision of the placement of the capitol to the changes which are occurring today. What happened to cause the fashionable area to move north? Why does a "belt railroad" extend around only three sides of the city? What are the future ramifications of a "belt highway" that continues around the entire city and will soon penetrate the downtown?

Our goal is that, in the end, an awareness of architecture will occur. The fabric of our city and our buildings, good or bad, affects our very lives. Responsive architecture, pleasant spaces and fun places will not divert a national energy crisis nor calm a riot, but they can uplift the spirit. They can enhance our moods and our activities. Unplanned growth and happenstance buildings can only cause chaos and confusion. They can only deflate and degrade our activities.

Indianapolis is at a critical point in its life. It can recognize that a city is for its people or it can think only in terms of moving automobiles. It can consider the choice of retaining the precious green corn belt or it can believe that progress is only the horizontal expansion of roads, sewers and buildings.

Enjoy this book. It is the collective thoughts and experiences of twelve people committed to the improvement of the physical environment, both the preservation of the God-given elements and the development of the architecture.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Vermont St.
Indiana
New York St.
Ohio St.
Market
Market
Market St.
STATE HOUSE
Governors House
COURT HOUSE
Washington St.
Mississippi
Illinois
Meridian
Pennsylvania
Virginia Ave.
Alabama
New Jersey
Maryland St.
Kentucky Ave.
Tennessee
Georgia St.
Louisiana St.
North Carolina
South Carolina
Circle
Square
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Square

CITY OF INDIANAPOLIS

RICHARD G. LUGAR, MAYOR

Much as people are likely to derive impressions of individuals they meet through personal appearances, a City is apt to be distinguished by its architecture. I share with the individuals responsible for this publication an enthusiasm for providing both residents and visitors with a handy tool whereby they can learn about our City. Regardless of the section or building or neighborhood that is being viewed, each is a valuable contributor to the impression our City creates in total. Both the quaint stores of Broad Ripple and the expansive new shops in the Washington Square Shopping Center are Indianapolis....exemplifying the best of the old and new.

The City of Indianapolis provides a pleasant combination of historic architectural styles and impressive comtemporary architectural achievements. We are determined to preserve fine buildings such as our Union Station and the City Market. At the same time, however, our City is enjoying a prosperity that encourages new construction such as the Convention Center and the Market Square Arena.

The economy of the City, cited by the U.S. Council on Municipal Performance (May 11, 1974) as the healthiest in the Nation, has been a stimulus for new construction totaling over $374,843,660.00 for the 1973 year alone. The number of building permits has tripled from 13,000 in 1968 to 38,976 in 1973.

We point to these trends with pride and a sense of optimism. The Guide to Indianapolis Architecture is an excellent and timely publication which acknowledges the architectural achievements of our City. I urge you to use this Guidebook and discover Indianapolis.

Sincerely,

Richard G. Lugar

Richard G. Lugar
Mayor

RGL:ts

Indianapolis Architecture in a National Context

A conversation with Nathaniel Alexander Owings

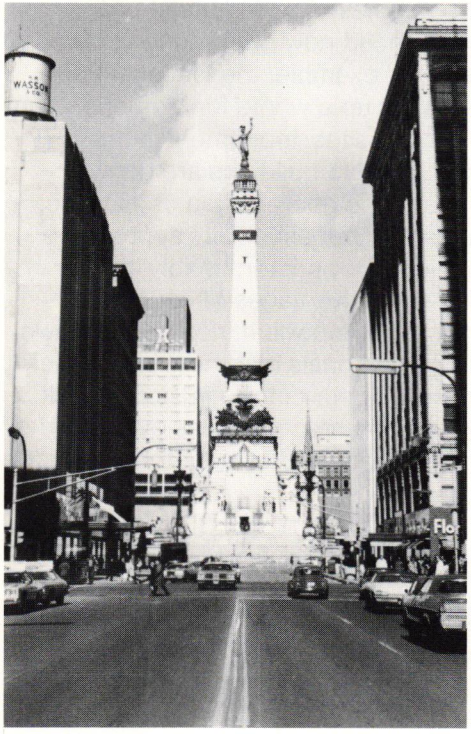
I didn't understand until I visited with your committee what you were trying to do. I thought you were probably going to do the ordinary Chamber of Commerce booklet, showing buildings, but I was surprised and pleased to find you making a major literary effort here. It's exciting and I'm delighted to be a part of it. It just happens that I came from Washington this morning. I've been working for twelve years there on developing L'Enfant's original 1802 plan for Washington, D.C., which is still remarkably intact. Now, in as much as the Indianapolis plan was L'Enfant inspired, it is appropriate for you to do something in the nature of a memorialization of that basic historic plan and to salvage what you can from the incredible intrusion sweeping your city, particularly the central core. Unfortunately, this is occurring in all of our historic cities. There is at the moment a national effort going on toward recognizing and recapturing rural America. It is in rural America wherein lies the true identity of America. Certainly it is not a New York, Chicago, Detroit or even San Francisco. Most people probably haven't given it much thought, but if they did they would recognize that those cities are not America. Perhaps Indianapolis, centrally located in the United States, comes close, as on a regional basis does Boston, Massachusetts, Sante Fe, New Mexico and in the West, Monterey, California cities each with a character and genus all their own, which haven't yet been lost. Such cities are not just carbon copies of an industrialized nation. There are many beneficial trends evidenced now oriented towards helping more cities save their valuable past. For example, the National Park Service in the Department of the Interior has set up a whole funding operation designed to help to preserve and protect historic sites, monuments and landmarks. This is new and just in time, for lovely old buildings are coming down every day. The use of an old building and the appreciation of its value, both physically and spiritually, is always apparent, but especially appropriate in an energy crisis which, by the way, is likely to go on interminably, and in many ways it's a good thing too. There are many advantages of course in preserving the past, among which and even more important, not tearing down a useful building or using new and expendible materials on a new one is the saving of our own American aesthetic, a record of our culture in stone, brick and wood. Such a philosophy has just begun to be recognized as evidenced by the work Nancy Hanks and Bill Lacy of the National Endowment for the Arts are doing.

Of course, as you know, I was born in Indianapolis, February 5, 1903, but my family on both sides has been here since 1816. My own original compost was the rich black sod of a heartland that measures its topsoil in feet, not inches. I was born in Indianapolis, Indiana, on February 5, 1903, delivered on our dining room table by our family physician, Dr. Kimberlin, and was already vocally seeking public approval.

Nathaniel Alexander Owings was born in Indianapolis and attended Tech High School. He is one of the founding partners of Skidmore, Owings and Merrill, the largest and most prolific of architectural firms. S.O.M. is responsible for shaping cities and designing buildings all over the world. It is nice to know that the world has been substantially changed for the better by someone who hails from 23rd and Park.

"An Owings had had a hand in the city's shape from the very beginning. In 1816, two years after the British burned Washington, the state of Indiana was carved out of the public domain and admitted to the Union. This was done by the Congress of the United States. In 1820 a commission was appointed to select the site for the state capitol. In their wisdom these gentlemen placed this site almost exactly at the geographic center of the new state: the cabin of John McCormick, on the unnavigable White River in a dense forest, without means of communication. A town of sorts was laid out in 1821 within the original site. Some land speculation followed, but when the state government actually moved there in 1825, the town had but a single street. The archives listed among the six hundred inhabitants the name of my grandfather: Nathanial Bond Owings.

"At about this time the city fathers adopted a L'Enfant-inspired plan and followed it with remarkable integrity. The plan imposed a geometry pleasing to the eye, drawing city traffic into the central core, profoundly affecting the movement of people. 'The utility of the cart,' we are reminded by Lao Tzu, 'depends on the hollow center in which the axle turns.' The city's four avenues radiate from this hollow center, confirming the dignity of the monument to the four corners of the city. The central shaft rises to a height of two hundred forty-eight and a half feet above the street, surmounted, of course, by a figure called Miss Indiana, where a balcony commands a panoramic view of the flat prairie city.



"The ghost-white Indiana limestone shaft rises out of a cluster of William Blake angels. The guidebook reports that water can flow through the fountains at their base at the rate of twenty thousand gallons per minute. This central tower of my boyhood world was completed in 1902 and cost six hundred thousand dollars. The focal point of Indianapolis, it is baroque and self-conscious, located east of the true prairie and west of the true East. This monument to war is like a giant confection molded from dough, baked in some great oven and overlaid with pale, enameled icing.

"For Indianapolis, this 'Victorian puffery' is the Eiffel Tower, the Boston Common, the Statue of Liberty. It is a symbol of urban identity that its early citizens thought necessary, discounting their own setting a limitless ocean of tall corn and golden wheat.

"Yes, Indianapolis shaped my point of view for life. Tree-lined vistas, broad boulevards and solid buildings with granite, marble and stone, bronze and copper, confirmed from birth my instinct for permanence and a predilection for style.

"Beyond the city, the prairies. Indianapolis was nothing without those endless oceans of windswept grain surrounding it, marked only by dark patches of farm buildings nestled in clusters of hardwoods, hickory and maple. One of those dark patches was my mother's Cousin Will Alexander's farm, and the combination of farm and city automatically and forever burned into my heart

a love for both. The central core city and the endless open space of the American scene were inseparable, and in October, when the frost was on the pumpkin, that farm had no equal."

So I described my modest beginning and early impressions of my birth city.

I love Indianapolis. I went to high school at Tech, and I lived at 23rd and Park Avenue, which has changed only in the occupancy. The actual physical condition of the street isn't any different. When I was writing "The Spaces in Between" I found that my home neighborhood, by definition, was an ideal planned neighborhood, two blocks in length, with a cross street at each end to shut off through traffic. There were two churches, a drugstore, a grocery store, and on both sides of the street all the houses were single family. We children could walk to school, to church, to shop and it was perfect. When I came back fifty years later, it was interesting to see that no houses had been torn down. Nothing really had changed physically, but nothing had been built either. I approached the house in curiosity. I was overwhelmed by a large number of males, females, adults and juveniles running toward us through a single door. Fourteen, I counted. This is an increase in density of four times what we had. All these people, it turned out, were renting the house owned by an absentee owner. Everything was worn out, even the lawn and trees. The street was just as wide, the trees were just as high, the house was still set back the same distance. The same pavement. But the people living there, of course, were living in greater density. They didn't own the property; why should they care what became of it? There was no pride of possession of neighborhood. That pride was one of the main things I remember about my youth. Of course, it all looked much smaller than it did when I was a kid. I also visited the school, School 45, where my cousin, George Alexander, had been principal. It was in ship-shape condition, well cared for. The only change was that the population was totally black. When I was a kid in that school, in 1911-14, there was only one black boy in the entire school, and his name was Woodruff. I remember him well. There has been a major migration. Those who owned the properties in that area moved north. And from the south and west, a great wave has moved in. There is a lesson to be learned here. I lived in what experts would say was an ideal planned neighborhood. Added to this was a sense of pride that must come from ownership. There must be roots put down. There must be a sense of belonging, a sense of renewal to make anyone or anything work for a viable tomorrow.

When did you move from Indianapolis?

I didn't move from Indianapolis until 1924. However, several interesting things happened in the year 1913: "Indiana was not yet stripped of her dense forests. Fine hardwoods such as white oak, black walnut, hickory, ash, beech and maple remained. This, plus the central location of Indianapolis as an important railroad center, had been reason enough for my father to place his mill and lumberyard just southeast of the city. That the spur track serving his mill ran

parallel to White River was purely an accident of geography. The shallow, placid, meandering stream had no commercial use, nor any record as a potential source of flood.

"One day this placid river turned into a swollen, writhing torrent. Old newspaper files for the fall of 1913 confirm my boyhood impressions. There really was a deluge, a month-long unending downpour, causing White River to do the impossible.

"I remember standing close to my father, braced against the wind on the flat roof of his mill, watching the rolling waters of the flood beneath us tear away the precious logs. One by one they pitched down that torrent and disappeared. I understood the value he placed on those logs. His whole scheme of things was tearing apart."

Soon after that flood my father died. My mother moved to Brookside Park, where she worked as an accountant for my uncle, John Madden, in his furniture factory. Our house was located at Brookside Park. And a visit there fifty years later disclosed an important planning phenomenon. That single family house in which we lived was still in excellent condition. And so were the houses alongside it, all facing the open park, all preserved intact by that central park.

As far as any important contribution that Indianapolis made to me personally, I joined the Boy Scouts on my twelfth birthday in 1915, which was neither casual nor accidental. There was the phenomenon of a new kind of youth movement behind it. Throughout history certain ethical cults have caught hold of the minds and hearts of men and spread over whole continents like wildfire. Scouting did just that in a very short time without the benefit of fire or sword. There were scouts in every part of the world—almost half a million in the United States by the time I was twelve. The Boy Scout movement had reached the status of a sect.

Like any viable way of life, the cult included ritual and rewards for the attainment of its goals. Besides the ethical experience of the oath and the good turn and the scout law, we learned to be at home in the woods, to save a life on land or water. I passed through the ranks—from Tenderfoot, to First Class, to the coveted Star, Life, and Eagle. The system was as simple as that indigestible stable of a campfire supper, "twist on a stick," or a cold dip at sunrise at camp, while rivaling in complexity the feathered headpiece of a Gambel quail. From reveille to taps, between the ages of twelve and seventeen, I shared scouting secrets, quite unaware of the part they would later play.

The part scouting played for me is that when I was a teenager, I won a competition to go to the first jamboree held in 1920. As a part of that trip, I visited cathedrals of Europe. It was in those cathedrals that I realized that I had to be an architect, and I came back dedicated to that profession, and have never wavered since. During the period between 1914 and 1920, I became well-acquainted with Washington Street and the central downtown of Indianapolis. This is because my mother was a certified public accountant and worked as the manager of W. K. Stewarts & Co., which was located on Washington Street, and is one of the best bookstores in Indianapolis. In those days Washington Street seemed to be a wonderful place to me. There was Craigs Candy Store, and we used to have chocolate sundaes there. There was Vonnegut's Hardware. There was a family connection with Kurt Vonnegut, the famous author. Indianapolis was solid, German, Irish Catholic. There was little or no migration. Everybody went home to dinner at night. It also had a very solid industrial base, like Nordyke & Marmon Co. or Lilly. There is no town in the United States that has the unique significance of Indianapolis, which for a long time was the actual center of population of the United States with its unique Monument Circle, balanced by those two major buildings, the Court House and the State House, both built of granite, marble, and bronze. Indianapolis has a nucleus in a compact central square which should have been respected. Unfortunately, it has not. I'm not sure that central downtown Washington Street can still be salvaged. There have been major disasters. One is the forty-story bank tower. This perhaps is the major intrusion on the aesthetic, the spiritual and the economic character of Indianapolis. As a result of that tower, the central section of Washington Street and the other east/west streets have been badly deteriorated. Washington Street is now a tawdry conglomeration of third- and fourth-rate marginal type chain stores. Imagine for a moment if that great tower had been laid on its side along Washington Street. With the investment inherent in the building and the quality of the tenants in that building, Washington Street could today be an excellent example of how to renew the central area of a medium-sized city, aesthetically, physically and economically. Going up in the air works in big and clear air, but has been discredited to some extent as being a cure-all for bringing life to the center of a smaller more fragile central city, having become a fad, a kind of statement of egomania, rather than an economic necessity. Chicago and New York City are fortunate with skyscrapers. These big strong powerful towns are high-density conglomerates where the physical plans are strong enough to dominate and put the skyscrapers into proper context. This generally cannot be true of smaller cities and towns. One is Washington, D.C. For twelve years I've been doing what I can, so far successfully, to keep the height limit down to 160 feet in the central area. Of course we have a lot going for us there. Washington, D.C. enjoys the discipline of various agencies which most cities don't have, such as the National Planning Commission, the National Fine Arts Commission and, of course, the industry in Washington is primarily government. High-rise buildings cause high concentrations, not only of the people living and working there, but of all forms of transportation, especially the automobiles that have to bring the people to the building. Every time a high-rise building is built, of

necessity the workings of an environmental disaster must occur. A large-sized building requires a large number of people to reach the building at the same time, usually within a half an hour in the morning and a half an hour in the evening. This required either that the central city build a rapid-transit system or be disrupted so as to provide the parking lots for which the city, of course, was not planned to accommodate. We are beginning to understand that the central skyscraper in itself is a dangerous weapon which must be used with caution and is not always desirable. Entire city blocks must be planned together and considered as one unit. Actual districts must be developed, treated as a whole, and the total effect of each individual part on the total area must be considered before any private entrepreneur may be allowed to move in and disrupt and downgrade everybody else's property, convenience and aesthetic feelings.

The second Indianapolis downtown disaster, after the tower, is that gold-domed building, which I am told is some kind of arena. Unfortunately, it is built in an area which used to house the changing cast-iron works, and undoubtedly provided a better transportation system to the environs of Indianapolis than exists today. I remember that as a kid, I could go to Rushville, Indiana on that electric railroad, a quick, short, efficient and inexpensive way. To salvage the aesthetic and economic strength of Indianapolis will take some doing. It can only be done by a deep-seated spiritual renaissance, a crusade based on a fundamental understanding of what is real and what is phoney. Any solution requires a belief in fundamental changes in transportation problems. I can say right here and now that the answer will not be totally that of the automobile. This is exactly what you are beginning to do with this effort that I am assisting you in. We need a deep grass-roots analysis of what Indianapolis is spiritually, physically and economically. Is it a suburb of a big city? Is it an immigration of Chicago? Or can it be itself, and what does "itself" mean? One extraordinary example of independent developments successfully done on the highest intellectual and aesthetic scale is the central city of Columbus, Indiana, where the Medici is one Irwin Miller. Columbus was small enough to be manageable by a determined and dedicated man. Indianapolis would be more difficult; it is larger, has more diverse interests and at the moment doesn't seem to have any identifiable Medici family of its own.

Indianapolis is without confines. Migrations can occur without resistance on all edges.

If one can really produce a tough intellectual analysis of Indianapolis, from all the different points of view, then the population, control, inter-migration and analysis of the power base could provide the data on which a zoning limit could be established.

Indianapolis has plenty of space. You have not got the limitation of being in a valley or on a point of land, and anything that you can do in a skyscraper you can do better flat out. Le Corbusier, the great French architect, came out with

an idea of concentrations of high buildings set in great open spaces. This became a fad, but now it has been determined that children still want to be on the ground and want to roll in the dirt, and the brother wants to push the baby in the park in the carriage. The skyscraper, like the automobile, was overdone and is progressively being re-considered as the solution to the commercial downtown. Another basic that must be re-introduced to the downtown are homes or apartments. As the automobile is pushed out to the perimeter of the central core, people will progressively move back in it, and apartments can be re-introduced in the downtown core as a substitute for the vast rows installed in all buildings: garages. I believe that the automobile will be controlled on the periphery of downtown in a kind of a dike-like arrangement around the central core. And then, within that core, the mini-bus, which is being used successfully in many areas, particularly Washington, D.C., would take the place of miscellaneous masses of automobiles arriving in that area. Why not require in downtown zoning that one apartment be provided for every-so-many square feet of office space. We have developed this theory in the John Hancock Center in Chicago, which I described as a cradle-to-the-grave building, in as much as the building is a combination of shopping center, recreation area, office building space and an entire downtown community of residential. And it has worked out very well. The greatest criticism from the tenants so far is that we have not furnished enough storage space for bicycles.

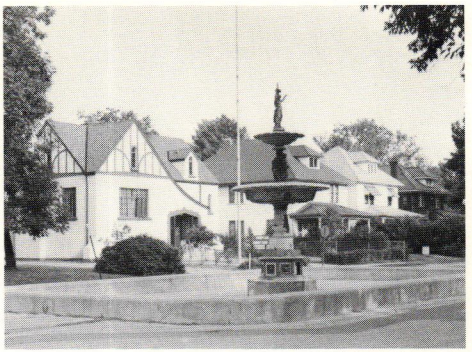
When asked what I would do about the downtown areas in the cities, I would suggest that people take another look at the high-density, low-rise complexes of the Indian pueblos in the American Southwest or the great villages in the islands of the Mediterranean. In all of these places, people have demonstrated over the centuries their desire to live in clusters, particularly close to the earth. I very much encourage that this group of young people with me today will make an effort and do something about Indianapolis. And I hope that you will go all out and do it. Make your crusade strong and wonderful, without compromise. I want to draw to your attention a book called *The Limits of Growth.* In a dramatic sort of way, it predicts and proves that by the year 2,000, we, the people of the world, really will be in trouble. But, we Americans pay no attention to threats or declarations of gloom. The thing that we are mostly interested in is a sense of accomplishment, cheerful, vibrant views of the future. We must go on the theory that we are working with a prototype of the basic American city with sound foundations. We must get together and figure out a way of returning the central part of downtown Indianapolis to what it originally was, the city's and the state's greatest "shopping center."

As a boy, I well remember how popular Indianapolis was and how extraordinarily up-to-date it was with L. S. Ayres, Wasson's and Block's providing the most smart clothes. The nucleus is still here, and there is no reason why, if the spirit were stirred, that the central downtown of Indianapolis couldn't become a development district, with interests pooled, and a horizontal high-density, low-rise shopping center, could rise from this wreck that is wasteland, equal to that in Milwaukee, Minneapolis or Chicago.

How was it that you were chosen to do the Pennsylvania Mall?

I was chosen by President John F. Kennedy. The story goes that when President Kennedy and Arthur Goldberg were riding up Pennsylvania Avenue for Kennedy's inaugural, they looked at each other and said, "My God, this is a mess." Pennsylvania is supposed to be the great avenue of the presidents, and here is this flop house over here and this building was torn down. We must do something about it. Under Kennedy's direction, Goldberg formed an ad hoc committee to make a study of how to handle the development of the central city of Washington, and I was appointed chairman of the committee with special emphasis upon the new development of Pennsylvania Avenue. An attempt was made to make a marriage between government and business and the tourist. The problem was worse than in most other cities. At five o'clock every government worker fled to the suburbs and downtown Washington was dead. How to bring the whole area alive and keep it that way? We had a remarkable committee made up of remarkable people. We had direct access to the White House, to the Cabinet, and to the heads of government agencies. Immediately, we found that each agency was a monolithic operation working toward one single goal. The missing ingredient was a coordinated whole. The key to the problem was to develop in a living way the diversity which is the city's great secret strength. We immediately got the entire area designated as a national historic site, which was something that I should think would be highly desirable in the central core of Indianapolis, if it were still possible. Although with the instrusion which has occurred in the last few years, this may not be possible any more. We then set to work to develop a plan, a land-use plan to control the traffic to bring private enterprise back into the area. All this work has taken twelve years, and in 1972 we were fortunate enough to get a bill through Congress creating the Pennsylvania Avenue Development Corporation, a public-private corporation, with eight members appointed by the president and the other eight cabinet officers and officials of government. This corporation included within its bylaws the best elements of urban renewal and the best thinking available. The corporation has the right of public taking, the right to borrow money, to float bonds, to build, to operate, to sell wide and viable sets of operations. I am fortunate enough to be the only architect on the board. We have a strong chairman and general crusade, and a very active and highly qualified staff who are doing a good job. One of the principal elements that we introduced into the plan in the last five years shows how the trend has gone from the grand design to the human design, away from monumental structures toward the human spirit. We have introduced fifteen hundred-unit neighborhoods into the plan opposite the archives, in such a way as to provide a complete neighborhood of row houses on the scale and quality of Georgetown, all made possible by the fact that the million-square-feet addition to the archive building will be built in three levels underground, below this housing project, in order to substantially take care of the high cost of land in that area. This multiple use of space is a physical example of practicing what I preach. When I suggest bringing housing downtown, I am also pointing out a practical and physical way that is being accomplished in Washington, D.C. I'd

like to point out that there is really nothing new under the sun. Indianapolis has one of the most innovative and modern and forward-looking housing developments in the United States, namely Woodruff Place. Woodruff Place was conceived and executed back in 1872. I wonder how well Woodruff Place has withstood the ravage of time. Woodruff Place certainly had all of the elements that we are now trying to introduce in our modern housing development.



I would like to mention my favorite building in Indianapolis. That is the Indianapolis Library, designed by the great architect, Paul Phillipe Cret, in 1915. Recently, that building has been threatened, both internally and externally. Through the good offices of Charlie Sappenfield and his historical staff and the great cooperation of Governor Otis Bowen of Indiana, I believe that the ceiling of the great hall will be retained intact. I might also add that the addition which has been placed north of the library has been done very sensitively and does really no harm. Take another look at that great building by Paul Cret. Remember that it was built in the prairie city of Indianapolis, Indiana sixty or seventy years ago. Also take another look at the United States Post Office Building. There again is a very elegant and beautiful building of modern Greek revival.

I've always contended that cities that get that kind of spirit, as Columbus, Indiana, have a few dynamic leaders who have: one, a forum, and two, the money to be able to instigate that kind of action. Perhaps it's the enlightened Medici of Columbus, Indiana making their city over. But there is nothing quite like it, to go down there and be wandering around and have people come out of their houses or people on the streets say, "Are you looking at our architecture?" And you say, "Yes." And they say, "Whatever you do, don't miss our school or shopping center." We were walking around one of the churches one time and this gal came to the window and she looked out and said, "Are you guys architects?" And I said, "Well, I am." And she said, "I'll be right down to let you inside." I was just floored and then she went around and turned all the lights on and it was just great. It is certainly a spirit that you won't find many places."

You're right; in the case of Indianapolis, the central core has gone down. You can see it by riding up and down. You're certainly ripe for a renaissance. It reminds me in many ways of Pennsylvania Avenue in Washington, D.C. Although the asking price for land may be high, the true values can only be indicated by what the land will produce. If that land were put all into one holding and an all-out effort were made to develop the entire street as a shopping mall with office space above, the land values would rise again, and the business district could produce competition quite equal to that which is offered by the outlying shopping centers. I would like to mention an example of how a depressed area can be vitalized. Back in 1950, I was called to San Francisco by Zellerbach, the enlightened chairman of the board of the Crown Zellerbach Corporation. He asked me to help him find a location for his new office building, which was

to be an important contribution and represent the quality and style of his company. I was something of a newcomer to San Francisco. I noticed something that most of the old-timers took for granted or overlooked, namely that Market Street had the potential of being one of the great boulevards of the world. It again is in bad shape of dilapidation, similar to Indianapolis' Washington Street or Pennsylvania Avenue. We suggested a site in the most heavily depressed area of what we called, without any intention of punning, "Skid Row." J. D. Zellerbach was induced to purchase an entire city block on Market Street in the most depressed area. We produced a twenty-one-story building, covering one third of the site, standing in a garden. Under that garden was a parking lot for two hundred eighty cars. That central tower standing in that garden among the flowers and the trees has acted as a catalytic agent for producing an entirely new and modern and exciting Market Street. The great corporates have moved in on either side. They have followed the high standards of the Crown Zellerbach Building. Open-space gardens and towers, all modest in height, have all gone to produce through this one example, a quadrupling of values on the avenue aesthetically, physically and commercially. At no time is it necessary for anybody desiring aesthetic improvements in an area to have to ask for such improvements to be made on a charitable basis. In my fifty years of experience in the business of developing central cities, I've never found an example that didn't prove conclusively that aesthetics is the best economics. I'd go one step further and say that it is the only sound basis for an economic base. I'd like to point out here that it is essential that the architects have a hand in the selection in the site and also have a hand in the economic analysis of what the building is supposed to produce. I am sure that tower building forty-stories high with the adjacent parking lot and the attendant disruption of downtown Indianapolis would, on an honest economic analysis, show a deficit; show that the area as a whole, instead of being a plus for it, would be in the red. Americans tend to overdo everything. If one skyscraper is good, then two are better. If you have two, then four are absolutely essential. Americans, like peaks and valleys, reach a point of high development and then have a great collapse. We have reached a valley now. I believe that, just as the skyscraper is a product of the last seventy years, we are now in a new era, the beginning of which is marked by the energy crisis. I believe that the automobile and the skyscraper boom will both experience the same general decline that the railroad experienced between 1930 and 1970. From now on I believe that we will find a leveling out, a rationalization, a more human approach to the urban living we all desire. The '70's can foretell a new era. We will be able to have both the human scale and the benefits of industrialization. I base these predictions on actual experience. I was chairman of the concept team for the realignment of twenty-three miles of highway in and through Baltimore, Maryland. We were able in the period of three years to prove to most of the decision makers essentially that the highway system proposed was not needed, was obsolete before it was built and that a central open space with boulevards for the surrounding area of freeway would serve far better.

Indianapolis could be served by the same kind of loop for the circulation of

cars with peripheral parking areas around a central area of five or six blocks which people could simply walk.

Remember, Americans like big ideas. Come up with a total plan for the central area. Don't tolerate piecemeal compromises. The people who own the land in downtown Indianapolis, given a chance to consider the income of the investment dollar, might enjoy being jointly entered with a big plan.

One word on a sensitive subject. That is about the architect's role in the central city. Architects are artists and, as such, tend to be egotistical. Essentially, the idea behind it all is to express themselves. It would be far better if the architect were less of an "artist" and more of an "orchestra leader." As the director and coordinator of many disciplines and arts this requires a sacrifice on his part, in the sense that he himself must share this participation. That has been my role throughout the years and at times has been extremely frustrating since one is not allowed to put one's own individual contribution into the pot.

But there is a greater need than ever before for such a leader, an orchestration of great civic development. Our culture and aesthetics have proven beyond any question to be in a state of decline, corruption and collapse. One cannot be ordered to go back to the creation of the aesthetic to create beauty. Beauty must come from inside. A country of people dedicated to making money and spending that money after it is made on things that they consider to be of beauty cannot create beautiful cities. The great renaissance will come only with the generative, spiritual, renewable philosophy of spending that money in the first place for beautiful monuments and beautiful cities and considering such as economically viable in themselves. In making our cities museums without walls, and making them what we call economically viable at the same time, it is possible for us to make a start. Just as the Crown Zellerbach Building on Market Street in San Francisco started a major renaissance for the central part of San Francisco, thus in effect Indianapolis could do the same thing, starting with the Circle, the Monument, the State House and Court House and the Public Library, the Post Office and Railroad Station. Within that area there are more things going for us than most cities have. And with exciting public support and the architects leading, one could develop a "grand design". Like the decline and fall of the Roman Empire, the effects of which were not in evidence for some hundreds of years, the railroad almost unpredictably sank lower and lower in its use. And now the automobile, which replaced it, will take the same route, and somewhere along the line the automobile will level off and the railroad will come back, and somewhere between the two will be a balance with a combination of automobile and mass transportation doing the job. In the meantime, much damage has been done. Many of the medium-sized and smaller towns will be wiped out culturally and aesthetically by freeways crashing through. Even Indianapolis, a big, prosperous and strong city, shows the harrassment of too many freeways in the wrong places. Now the problem would be to create a sacred area in which those who are concerned shall say

and make it stick, "Thou shalt not enter," unless you have the pass word for the proper solution to the land use proposed.

Would you suggest that Indianapolis be bounded by a twenty-mile green belt?

Indianapolis was born with a green belt. You've got your corn and your wheat and you've got all that. I'd say the thing to do is to put some sugar in the center of it here and bring people voluntarily back into the town, returning them to the central city of say, a mile square. Only in that way can you get the combination together which will work in order to get a viable downtown district. Throughout history and pre-history, the secret that has held all communities together has been the plaza, or the square, or the open space. You have that built into your central district. You already have the key recipe for a solution to your problems without tearing anything down, simply preserving what you have. Many of the built-in, costly elements that have to be provided in a new shopping center already are here in place: the sewer, the water, the police, the fire, the paving, the planting. It's almost incomprehensible why these central areas are abandoned considering how much they have going for them in the way of physical investment already there.

I would just like to say a word about the beauty and value of old buildings. When we started on the Pennsylvania Avenue Development Plan back in 1964, most everybody wanted to take down the old post office building, which is a "bad, Richardsonesque structure, built of huge, marvelously hand-carved granite rocks." We finally prevailed upon the general consensus to leave the entire structure with its Richardsonesque, shadow-producing architecture and let it stand almost surrounded by the classic federal triangle. Sometimes, when I look at the composition, I wonder if the post office doesn't have the stronger architectural lines, more satisfying aesthetic qualities, than the artificially produced classic Renaissance building of the 1929 and 1930 classic federal triangle. They say in the cigarette ad: "You've come a long way, baby." Or have we?

One of the main problems is to get the lay public excited in projects like this, like you're proposing for Indianapolis. One of the ways to do this is to revive the Greek citizen-state, "Pro Publico", in concept, (Jefferson had this idea, too. In those days, apparently, it was very much the thing for everybody to be interested in architecture.) by appealing to those concerned with historic preservation, not with architecture in the economic development in the area, and concerned with the general idea of festivals, great gatherings of people, which you have certainly in the 500-mile race every year, and maybe others too.

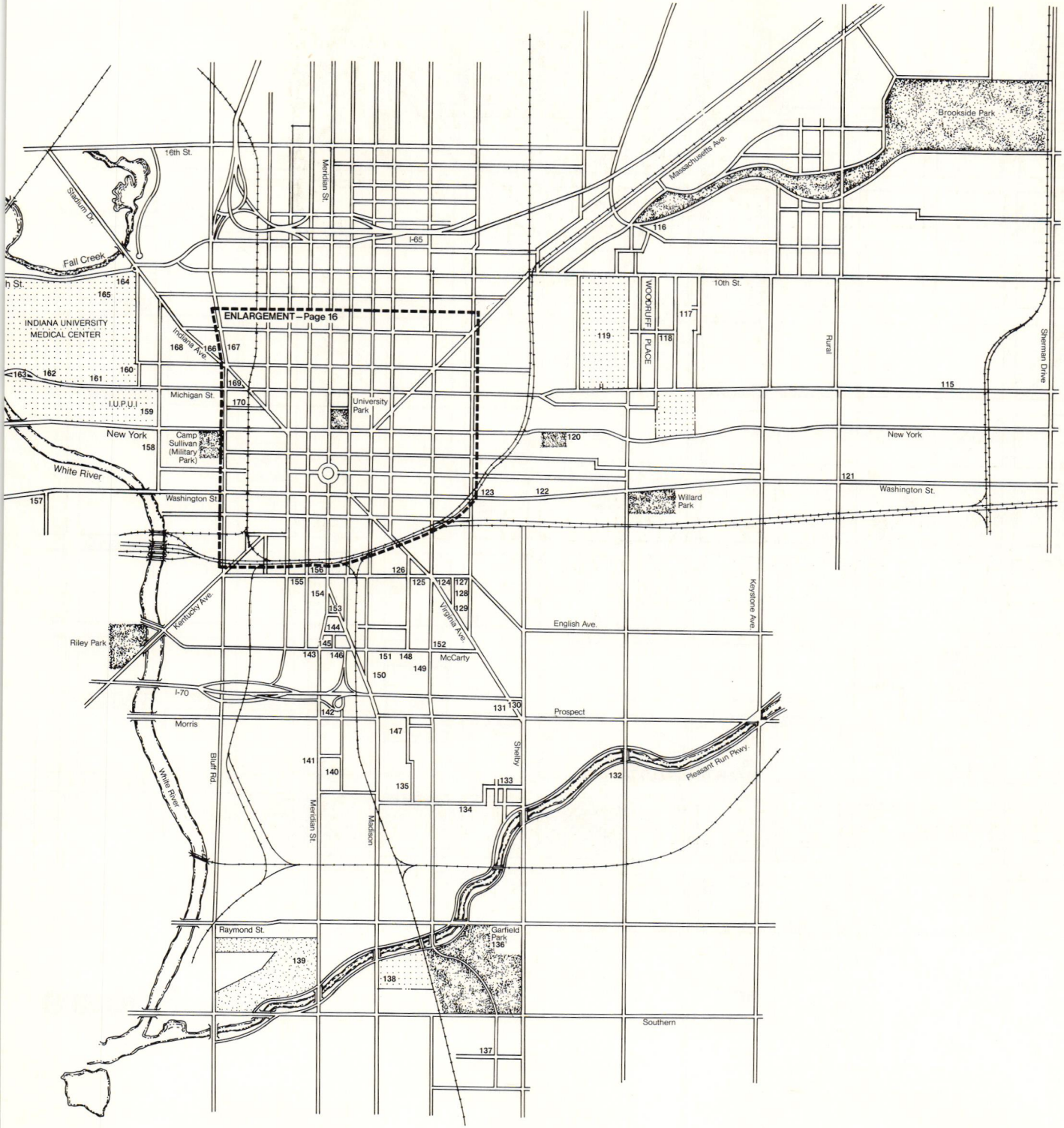
I always consider Washington Street my personal main street of America. I always thought it was a wonderful street. We kept our firm together more or less through the bread-and-butter work we did at L. S. Ayres & Co. as we remodeled floor after floor. We put elevators with glass fronts so that you could look through them, bronze instead of stainless steel and oak instead of plastic.

Ayres spent their money keeping their store up to date. Ayres didn't go downhill in my opinion. It was the street that went downhill. All that time, I thought Maryland Street was going to be the front door, but nobody seemed to understand. I would see the cars coming to the Maryland Street entrance and the people walking on Washington Street, but nobody else responded. It didn't happen.

I would like to say a few words about the aesthetic. At this moment in time, I would say that architecture as a profession has no direction. It is without a philosophy or a cause. The ten or twelve great name architects essentially do their own thing, each expressing his own idea of his ego with all of them put together on one street. None of them is dedicated to the idea of humility and is subduing his statement for the benefit of the whole. I think we are in the dark ages of architecture, as well as a good many other things. I think that we will come out of it, and that we will do so with a totally different emphasis this time on land use, the open spaces in between and the use of buildings to form that open space rather than having the space frame the buildings.

I believe that Indianapolis should make an all-out effort to preserve the old which they have, still in a viable condition. As Charles Sappenfield said, "The most impressive thing and the most progressive thing Indianapolis could do is to try to save some old structures like Berterman's Florist." Indianapolis has some good buildings, modern buildings. I think Clowes Hall proves it or the addition to Herron Art Institute. Architecture, when done in the true spirit of humility and cooperation with its neighbors, can be a most inspiring thing. You have specific examples of that in Indianapolis, but, unfortunately, not many. If we do have an energy crunch which is really serious, if we do have a depression of serious proportions, then I hope that we institute some things that they had during the last great depression. The CCC back in 1930 planted trees which today are forests. The WPA and Howard Hardy retained artists who painted murals which today are works of great art and great value. The historic architectural monuments group made major drawings of buildings which today are inspiring records of the past. If only we could use some of our manpower for creating a human scale, personally involved pockets of beauty that would be a small back yard, or a parking lot converted into a garden, or a whole city block or a square mile. It doesn't matter. The idea is to set the example to develop a catalytic movement to respect our neighbor and to do something in our own personal area.

Downtown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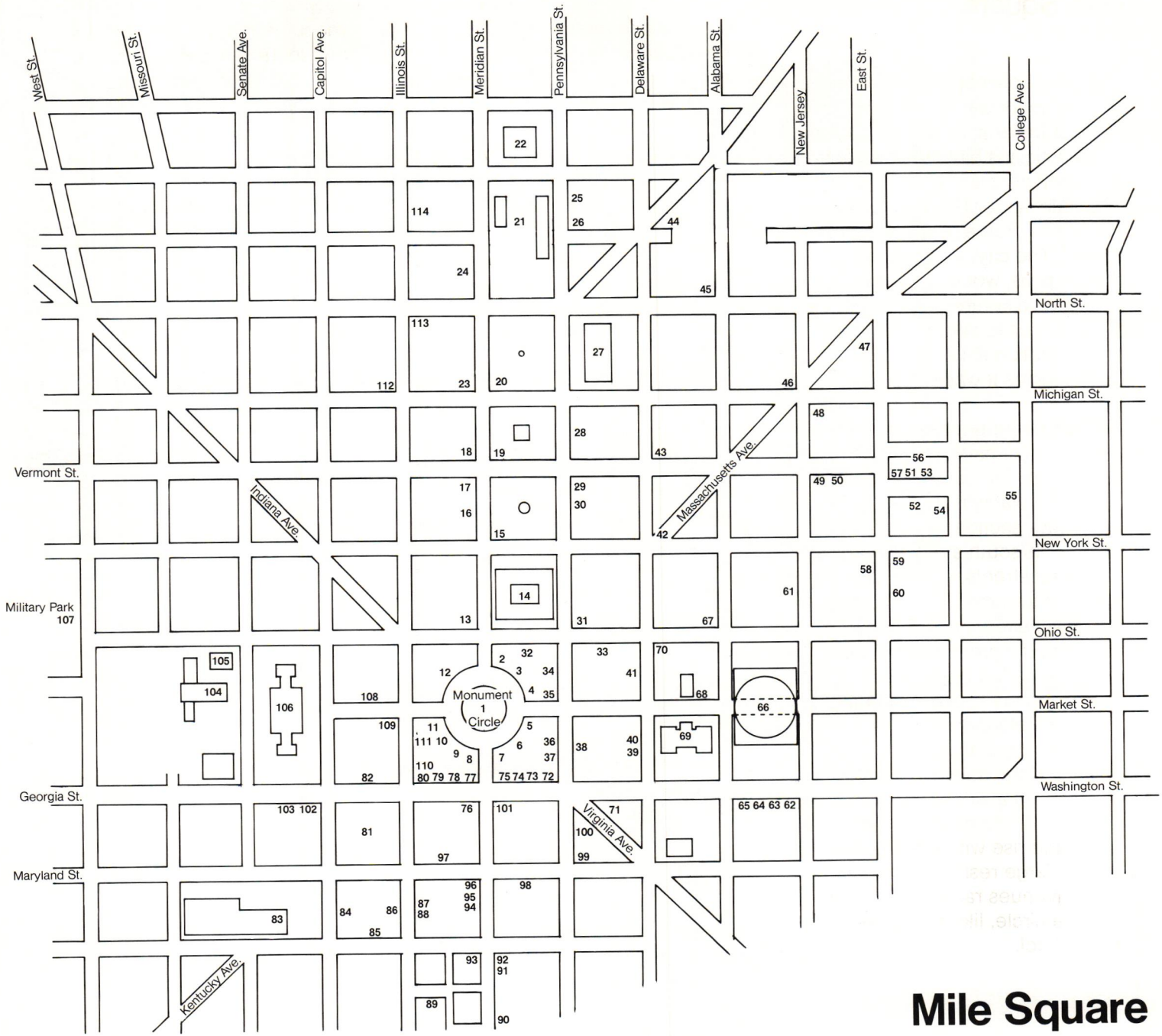
Fall Creek
Meridian St.
I-65
Massachusetts Ave.
Brookside Park
INDIANA UNIVERSITY MEDICAL CENTER
ENLARGEMENT – Page 16
Indiana Ave.
Michigan St.
I.U.P.U.I.
University Park
Camp Sullivan (Military Park)
New York
White River
Washington St.
WOODRUFF PLACE
10th St.
Rural
Sherman Drive
Willard Park
Kentucky Ave.
Riley Park
Virginia Ave.
English Ave.
Keystone Ave.
McCarty
I-70
Morris
Prospect
Shelby
Pleasant Run Pkwy.
Bluff Rd
Meridian St.
Madison
Raymond St.
Garfield Park
Southern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New York St.
Ohio St.
Market St.
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Mile Square

Mile Square

The year between 1820 and 1821 was an important one for the young state of Indiana. Influential citizens and politicians had commissioned the assistant city planner of Washington, D.C., Alexander Ralston, to come to Indiana to draft a plan for the new capital. The city, to be called Indianapolis, would be in the geographic center of the state, located thus to simplify future transportation links with the communities it was to serve.

When Ralston unveiled his plan, the citizens must have been somewhat awed by its formality and spaciousness. The plat was a mile square, laid out in four sections with a total of nine north/south streets and nine east/west streets, each ninety feet in width. Where the north/south and east/west streets met, Ralston envisioned a great circular space which he called Governor's Circle. From this core, but not opening onto it, Ralston planned four more streets, each running diagonally to the corners of the mile square. So it was that, here in a wilderness of dark forests, wild animals and Indians, a city would rise with great public spaces, large residential lots and broad avenues radiating from the massive circle, like the spokes of a giant wheel.

The Circle (the name Governor's Circle was dropped in the 1860's) has always been the center of Indianapolis' business and commercial life. Back in the 1820's, however, the circle, bisected by Meridian and Market Streets, was little more than a muddy doughnut, whose major claim to fame was the wood-framed governor's mansion at its center, a home that was never inhabited by Indiana governors. Around the Circle were scattered the homes and businesses of farmers and merchants as well as the churches and schools so important to a growing community.

In its 150 years the Circle, more than any other area of the city, has witnessed a great amount of change in lifestyles and structures. The muddy avenue of 1825 eventually was paved with brick and still later became a broad expanse of concrete. The governors' mansion disappeared and was replaced with a gigantic limestone memorial to Indiana men, "...who fell in defense of the Union." Today the Circle is ringed by imposing commercial and retail establishments with an occasional building that hearkens back to another time, when carriages roamed the streets and church steeples were the only "high rises." The Circle boasts buildings of diverse styles ranging from the quaint country Gothic of Christ Church Cathedral built in 1860 to the glass and aluminum curtain wall of the American Fletcher National Bank erected in 1959.

The dominant feature of the Circle is the 285-foot carved limestone shaft of the Soldiers and Sailors Monument emblazoned with intricate sculptures and pulsated by its thundering fountains. Despite its sheer bulk, the monument has a light, airy quality due to the intricacy of its sculpture and ornamentation. This feeling is further heightened when the complex creations are seen against the Circle's architectural backdrop of more simple rectilinear building forms. Over all of this grand space looms the monument's most famous resident, thirty-foot-tall Miss Victory, who surveys the Circle's slow but steady metamorphosis above the rooftops and din of traffic.

The Circle is the center of Indianapolis. It is not a space of individual buildings, but rather an amalgam of forms, colors and materials all working together to create a unique, diversified whole. It is also a human space, a center for people, where one can experience exciting art exhibits, the world's tallest Christmas tree, brilliantly hued flowers, and can eat lunch beside the rushing fountains. The Circle is the symbol of Indianapolis. It's yours. Enjoy it.

1. **Soldiers and Sailors Monument**
   Monument Circle
   1889-1902; Architect: Bruno Schmitz,
   Berlin, Germany

In 1887 ten renowned American architects and firms were asked to submit designs for a monument to be erected in Indianapolis' Circle Park (now Monument Circle), commemorating the Indiana war dead from 1776 to 1865. Among the ten were Richard M. Hunt of New York and Adolf Sherrer of Indianapolis and such firms as Burnham and Root of Chicago and Cabot and Chandler of Boston. In addition, advertisements were placed in international newspapers advising of the competition. From the seventy submissions received, two were immediately singled out as being superior. Eventually the design by Bruno Schmitz received the unanimous nod of the commissioners.

In August of 1889, the cornerstone was laid and the monument began to take shape. A little over twelve years later, in May of 1902, the Soldiers and Sailors Monument was dedicated amid joyous celebration with speeches, choirs and a patriotic anthem entitled "The Messiah of Nations," written for the event by John Phillip Sousa, with words by James Whitcomb Riley.

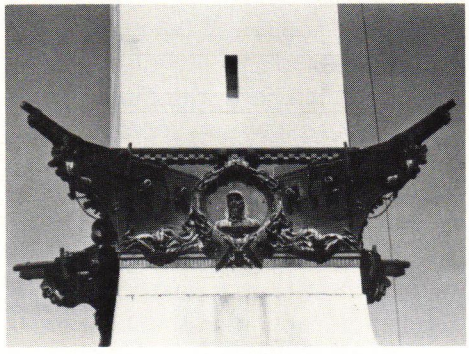
Built of gray oolitic limestone, the monument rises 248 feet over a foundation thirty feet deep. Above the shaft, the bronze globe and sculpture of "Victory" or "Miss Indiana," designed by George Brewster of Cleveland, towers an additional thirty feet. The monument commissioners in 1895 described the statue in this manner: "Her right hand holds a sword, the point of which rests upon the globe, and symbolizes the army to which victory was due, while in her left hand she holds aloft a torch, emblematic of the light of civilization. The young eagle perched lightly upon her brow is typical of the freedom resulting from the triumph and light." The Indianapolis Journal of August 3, 1894, in commenting on the direction that the sculpture faces, said that she "looks to the battlefields of the South and the victories harvested by brave men."

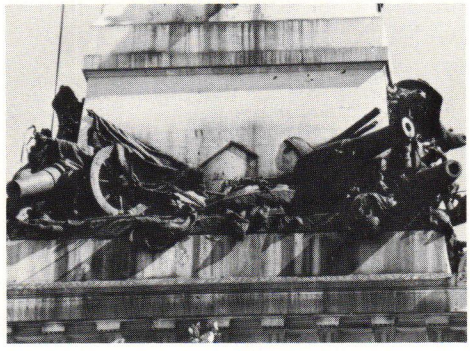
The monument is encircled by three bronze astragals. The lowest one represents the army and carnage, and was designed by Nicolaus Geiger of Germany, The second, by George W. Brewster of Cleveland, represents the ships used in the war, and the third, also by Brewster, displays the dates 1861 and 1865.

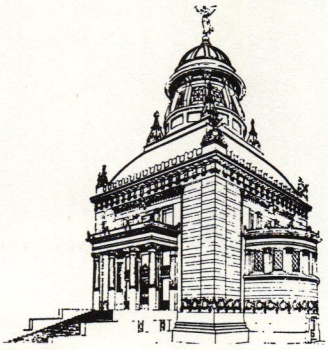
Around the base are four huge statuary groups representing war, peace, the return home and the dying soldier. It was decided for the "war" and "peace" sculptures that an international sculpture competition would be held. Among its judges were two of America's great art experts; Daniel Chester French and Augustus St. Gaudens. The winning selections were never executed and after much time and great controversy, the Monument's board of regents decided to use the designs Schmitz had shown in his original plan. Schmitz engaged Rudolf Schwarz, one of Germany's finest sculptors, to actually carve the pieces. There is a story that, when Schwarz finished the sculptures, the board of commissioners thought the figures "too German" with their full beards, so Schwarz chiseled the stone faces until they were clean-shaven. The first two sculptures were so successful that Schwarz was allowed to sculpt both the "Dying Soldier" and "The Return Home" thus completing the four major base pieces. Schwarz added even more distinction to his name by designing and executing the statues representing the navy, cavalry, infantry, and artillery, located at the monument's corners. The remaining bronze sculptures are of four Indiana men, who participated in four important American wars: George Rogers Clark, commander during the American Revolution; William Henry Harrison, the War of 1812; James Whitcomb, Indiana Governor during the War with Mexico; and Oliver P. Morton, Indiana Governor during the Civil War. John Mahoney of Indianapolis designed the former three works, while Franklin Simmons created Morton's statue. (The sculpture of Morton was actually unveiled in 1884, four years before the Monument was begun. Morton has the distinction of being the Monument's longest resident.)

Besides the statues there are other intricate designs including the huge candelabra along the steps and the smaller versions perched above the drinking fountains, where the water spurts from bronze buffalo heads. The gentle splash from these fountains is lost in the roar from the more than 7,000 gallons of water per minute that pour from the cascade fountains.

Last, but not least, a tiny elevator inside the shaft takes one to the top of the monument for a splendid view of the city.







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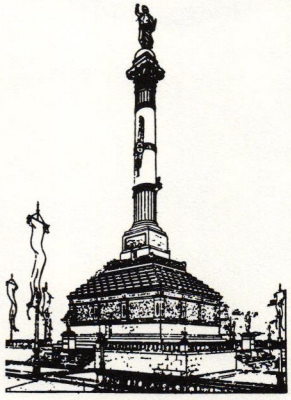

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Monument Circle

2. Christ Church Cathedral
   121 North Meridian Street
   1860; Architect: William Tinsley, England

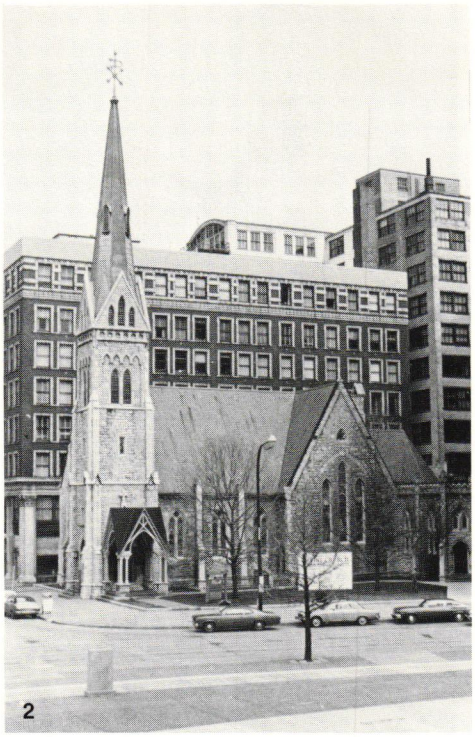
This superb example of English country Gothic architecture features a cruciform floor plan. It was the first church in the city built of stone and the lone survivor of four churches, which stood on the Circle during the Civil War. Several of the present stained-glass windows, which have replaced the original panels are by Louis Comfort Tiffany.

3. The Columbia Club
   121 Monument Circle
   1925; Architect: Rubush and Hunter

The Columbia Club features a limestone facade in the English mansard style. The exterior sculpture panel was created by Alexander Sangernebo.

4. American Fletcher National Bank
   101 Monument Circle
   1959; Architect: Skidmore, Owings, & Merrill, Chicago

This was the first "curtainwall" structure in Indianapolis. It contains the new downtown gallery of the Indianapolis Museum of Art, one of the first such branches ever established by a major American Art Museum.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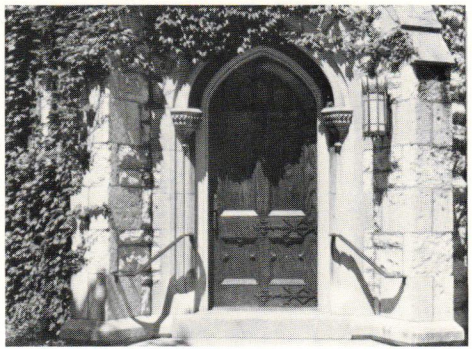

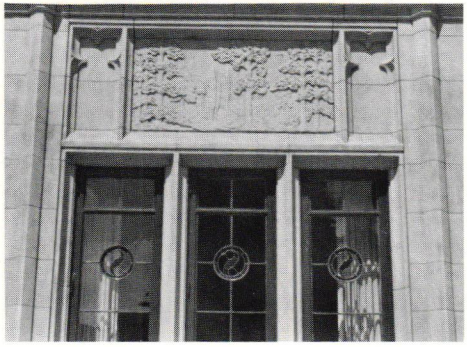

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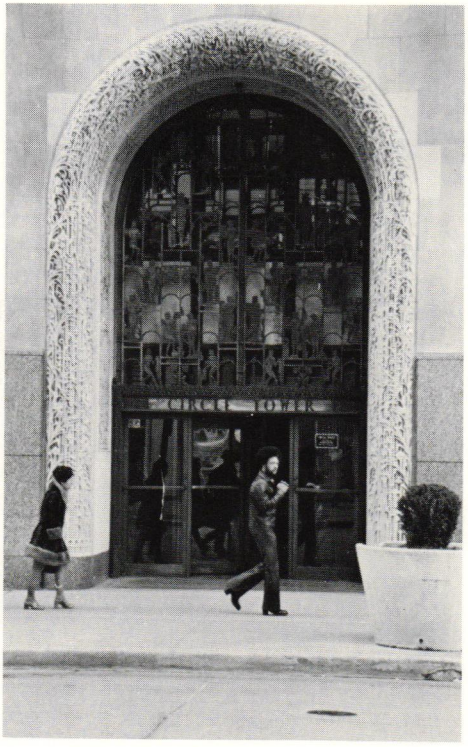
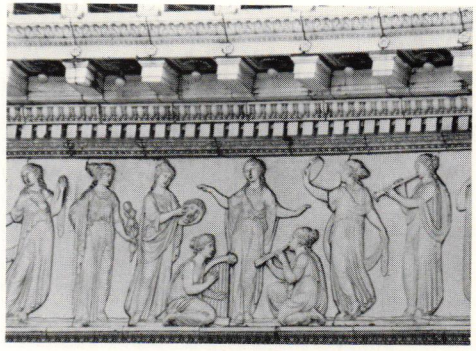


5. Circle Tower Building
   5 East Market Street
   1930; Architect: Rubush and Hunter

The floor setbacks from the eighth to the fifteenth floors give full prominence to the monument, and are reminiscent of several New York City buildings of similar design, built in the 1920's. The "Art Deco" Egyptian influence is beautifully expressed in metal at the north entry and in stone in the upper corners of the facade.

6. Circle Theater
   41 & 43 Monument Circle
   1916; Architect: Rubush and Hunter

The Circle was the first "movie palace" in Indianapolis. It is constructed of brick and faced with white terra cotta. Behind the large well-lit marquee is a Classical cornice and pediment.



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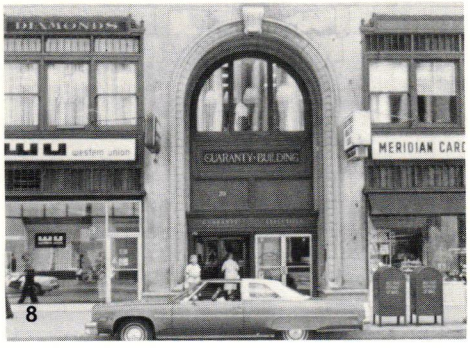

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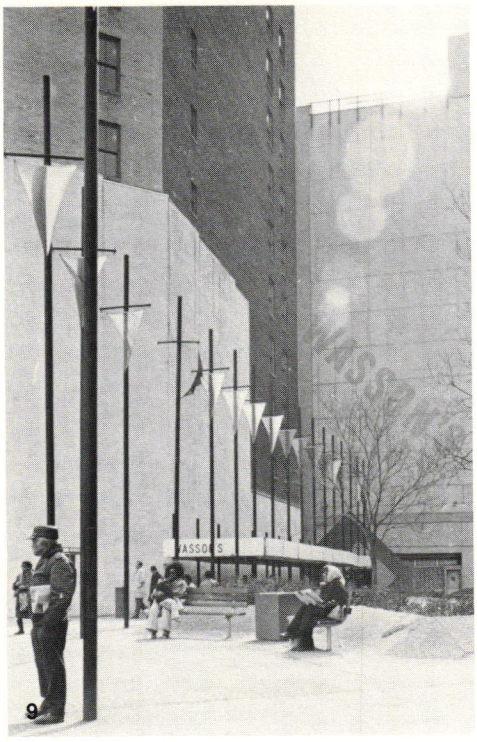
7. Indianapolis Power & Light Co.
   25 Monument Circle
   Remodeled 1964; Architect: Lennox, Matthews, Simmons & Ford, Inc.

The heat produced by the exterior lighting is stored in underground reservoirs and distributed where needed throughout the building.

8. The Guaranty Building
   34 Monument Circle
   1923; Architect: Rubush and Hunter

When built, each framed opening of the facade indicated the space allocated for individual shops.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9. Wasson's Park
   34 Monument Circle
   1971; Architect: Perry Associates

An award winner in the HUD Awards for Design Excellence in 1972, the park was designed as a two-year temporary park and completed in one month, in time for the National Conference on Cities held in 1972.

10. Mi-Lo Drugs Building
    46 Monument Circle
    1897

This is the second-oldest building on the Circle. It was originally built to house the *Indianapolis Journal*, 1823-1904. The original ornate Victorian facade can be seen above the first floor.

10

11. The Test Building
    54 Monument Circle
    1925; Architect: Bass, Knowlton, and Company

Behind the shallow office facade is housed a large parking garage. The sculptured panels on the facade at the third floor are indigenous to Indianapolis.

12. J.C. Penney
    120 Monument Circle
    1950; Architect: Skidmore, Owings, & Merrill, Chicago; Robert Frost Daggett and Associates

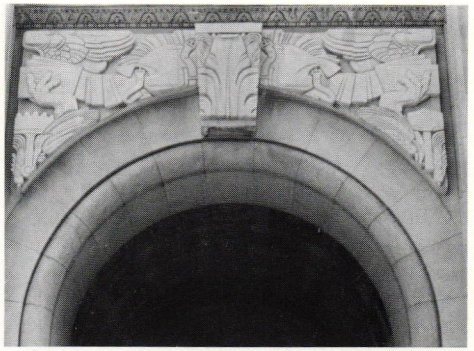
This building was designed by Nathaniel Owings, originally from Indianapolis, and is built on the site of the famed English Hotel.

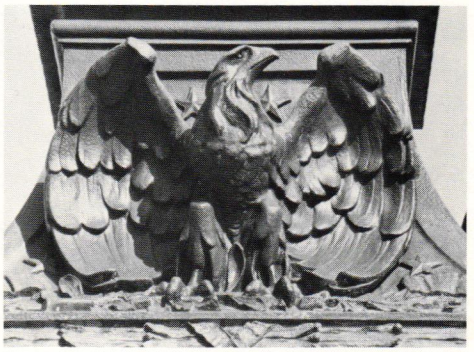
12

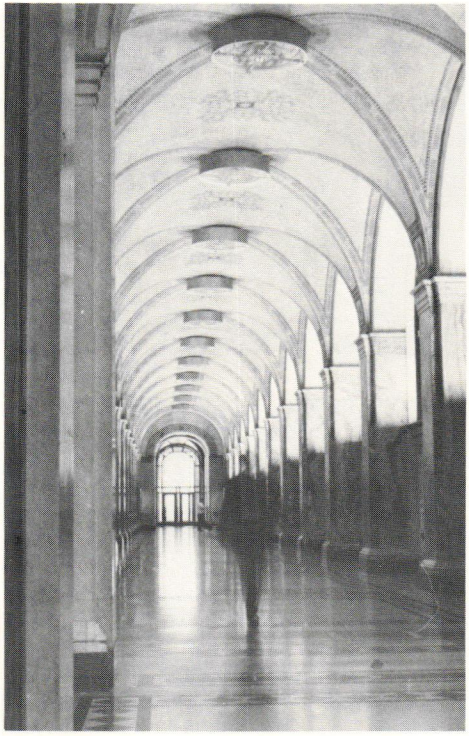
Along North Meridian Street are some of the city's most beautiful and unusual structures and parks. The old Federal Building and post office with its massive Ionic columns and mosaic tile interiors is a fine contrast to the Scottish Rite Cathedral, whose more delicate touch results from the window tracery and fragile Gothic flying buttresses. Adjacent to serene University Park with its lush foliage and nostalgic Depew Fountain, composed of dancing children, looms the World War Memorial complex. The city's most spectacular vista, five blocks along North Meridian, takes in a panorama of severe and formal limestone buildings with large areas of plaza and green grass interspersed between them. Anchoring the southern portion of the complex is the Indiana World War Memorial Hall, which is dedicated to the men killed in World War I and stands like a virtually indestructible war machine. Its somber monolithic design, highlighted by a seemingly endless and formidable grand staircase, dwarfs everything around it. It appears even more overpowering when seen from the stark flatness of the War Memorial Plaza. The Plaza, or Obelisk Square as it is commonly known, is a vast wasteland of asphalt and parked cars with a beautiful black granite obelisk in the center of a deteriorating fountain. One speculates that the obelisk is a fitting tombstone to this present day dead urban landscape. An iron fence encircles the fountain as if to keep one from stealing the leaves and trash that accumulate in the fountain's dry basin. The few remaining Norwegian maple trees ringing the square are all that have survived from the once solid border that complemented the space. Despite the negative aspects of the plaza, its future appears brighter. The new Federal Building and American States Insurance headquarters enhance the spatial definition of the plaza by enclosing the sides. Hopefully, the greater concentration of business people here will result in a revitalization of the plaza. This open space, comparable to New York City's Central Park, offers too much potential to just lie fallow. It could become the setting for monumental sculpture shows, symphonies under the stars, art festivals, picnics and quiet strolls amid flowers and trees. This potential green area needs new life now.

Across North Street the public space continues with the cenotaph, "gardens" and regimented facades of the state and national headquarters of the American Legion. Despite the lack of proper landscaping (a carryover from Obelisk Square), the simplicity of the open space between the two buildings allows one to get the full impact of the pristine library that completes the view north. The Indianapolis Marion County Public Library is the city's most beautiful Greek-inspired building, one that hums with the rustling of a thousand pages being turned. Looking like a temple to the Greek gods, it is a huge storehouse of knowledge that educates one in a solemn atmosphere of artistic grandeur.

13. Indiana Bell Telephone Co., Inc.
220 North Meridian Street
1975; Architect: Kahn and Jacobs, New York; Fleck, Burkart, Schropshire, Boots, Reid, and Associates, Inc.







14. Federal Building
    Ohio at Meridian Street
    1905; Architect: John Hall, Rankin, and Thomas M. Kellogg, Philadelphia
    1922; Architect: McGuire & Shook

This structure is Neo-Classical in style with Doric columns lining the building on all sides. It has a richly decorated frieze with a decorative cornice and a stone balustrade along the roof. The south facade features large sculptures by J. Massey Rhind. Inside are stained glass by Otto Heingke and murals by W. B. Van Ingen. The majestic curving marble staircase is among the largest self-supporting cantilevered stairs in the world.

15

15. University Square
North Meridian at New York Street
1876

Originally, this spacious square site was set aside for university purposes (by the 1827 Indiana legislature.) The university never materialized, but a seminary was erected in 1852, and lasted until 1860. During the Civil War, the site was used as a drill ground for soldiers preparing to resist Morgan's Raiders. The park was officially laid out in 1876.

Today, the Richard J. Depew fountain, sculpted in 1919 by J. Stirling Calder, using plans created by famed sculptor Karl Bitter, dominates the park's center. Statues of Schuyer Colfax, Benjamin Harrison, and one of the finest sculptures of a seated Abraham Lincoln add to the park's pleasant atmosphere. Don't miss the delightful "Pan" and "Wood Nymph" bronzes, created by Indianapolis artist, Adolf Wolter. (They replace those designed by Myra Richards in 1921, but removed by vandals several years ago.)

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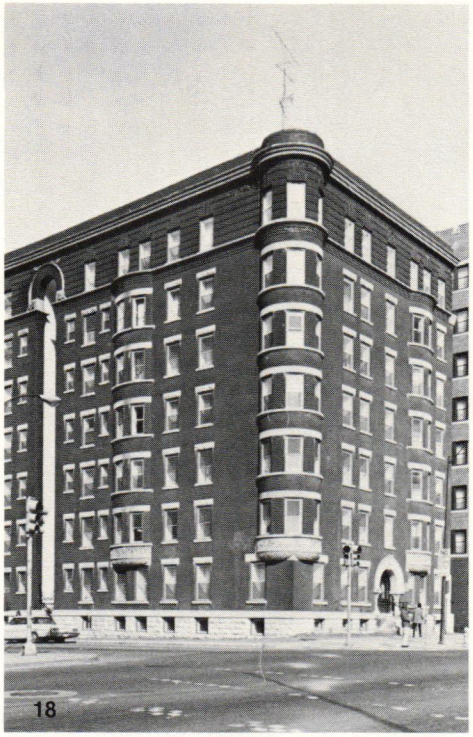

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16. Chamber of Commerce
320 North Meridian Street
1926; Architect: Robert Frost Daggett

Designed in the Gothic revival style, the center mall and the beautiful sculptures above the second floor are of special note.

17. Indianapolis Athletic Club
350 North Meridian Street
1923; Architect: Robert Frost Daggett

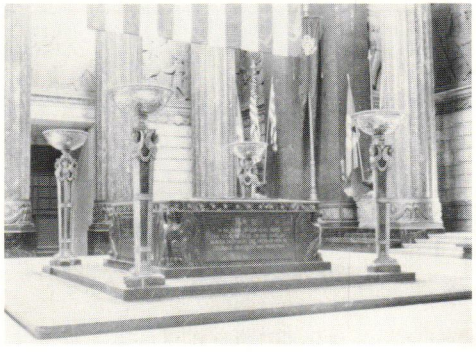
Italian Renaissance in style.

18. Blacherne Apartments
402 North Meridian Street
1896

The Blacherne was constructed and supervised by Henry Wallace, a son of Indiana General Lew Wallace, who wrote the novel, *Ben Hur.* It is a seven-story brick building with rounded turrets at the southeast and southwest corners, and a heavy Romanesque arch and pillars over the main entrance. The name Blacherne, carved on the southeast turret, is derived from an Ottomon palace which General Lew Wallace admired while ambassador to Constantinople. It was the city's first luxury high-rise apartment building, and early residents included Ovid Butler, Harriet Noble and Staughton Fletcher, Jr. It has recently been remodeled and subdivided for low-cost senior citizen housing.

19. Indiana World War Memorial Hall
431 North Meridian Street
1929; Architect: Walker and Weeks, Cleveland

This memorial, patterned after the mausoleum erected by Queen Artemisia at Halicarnassus, Turkey, for the tomb of King Mausolus, commemorates the Indiana men killed in World War I. (It bears a striking resemblance to John Pope's Temple of the Scottish Rite, built in Washington D.C. some thirteen years earlier.) The cornerstone was laid by General John Joseph Pershing. Of particular interest are the Shrine Room with its twenty huge blue stained-glass windows, the acoustically perfect auditorium, and the military museum in the basement. The exterior boasts numerous stone sculptures as well as the largest bronze sculpture ever cast, "Pro Patria" by Henry Hering.



20. Obelisk Square (World War Memorial Plaza)
North Meridian at Michigan Street
1930; Architect: Walker and Weeks, Cleveland

A field of asphalt has, for a very long time, surrounded the broken fountain with the tall black granite obelisk at its center. Plans have been prepared though to completely renovate the Plaza and give it a fresh new look. Bravo!

21. American Legion State and National Headquarters
777 North Meridian and 700 North Pennsylvania Streets, respectively
1925; Architect: Walker and Weeks, Cleveland
1948; Architect: Walker and Weeks, Cleveland

The repetitive massive pilaster stand at rigid attention proclaiming the fact that these buildings are the city's best example of totalitarian classic. Located between the two structures is Cenotaph Square opening onto a terraced mall.

22. Indianapolis Marion County Public Library
40 East St. Clair Street
1917; Architect: Paul Phillippe Cret and Zantzinger, Borie and Medary, Philadelphia
1975; Architect: Kennedy, Brown and Trueblood

Awarded the American Institute of Architect's Gold Medal Award from the Philadelphia Chapter of AIA in 1921, the library is considered one of America's finest Greek-inspired buildings. It is situated on land partially donated by James Whitcomb Riley, and is constructed of Indiana limestone with Ionic columns that support a recessed portico. The Classical entablature, containing emblems and the names of great writers, forms the only adornment on the exterior. A plaster coffered ceiling with inset painted canvas panels overlooks the main room with its mezzanine level and flowing staircases. The east and west reading rooms are noted for their beautiful fireplaces and large frescoes, and the tall windows above the stacks provide for a pleasant reading environment.

23. American States Insurance
500 North Meridian Street
1970; Architect: Holabird and Root, Chicago

The mini-park and fountain add a splash of color and sound to this contemporary office building.

24. Scottish Rite Cathedral
650 North Meridian Street
1929; Architect: George F. Schreiber

This Tudor-Gothic style cathedral home of the Indianapolis Scottish Rite, was once judged by the International Association of Architects, (now L'Union Internationale des Architectes, headquartered in Paris, France), as one of the world's most beautiful buildings.

The entire building is laid out in multiples of thirty-three feet to emphasize the symbolism of Christ's thirty-three years on earth. The interior boasts ornate wood carving, marble floors and walls, and elaborate stained-glass windows. The ballroom features a dancing floor nineteen inches thick mounted on steel coil springs to reduce the fatigue of dancing, and the huge auditorium houses a pipe organ with over 6,000 pipes. One of the world's largest carillons of fifty-four bells, is contained in the central tower.

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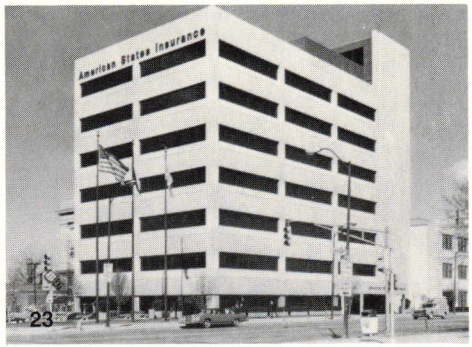

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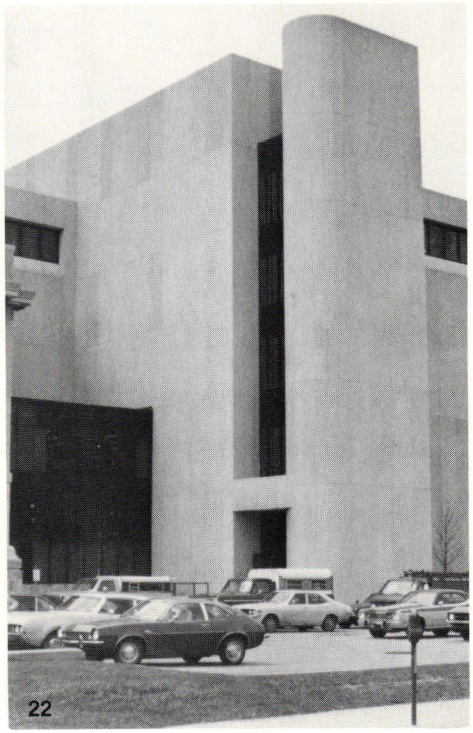
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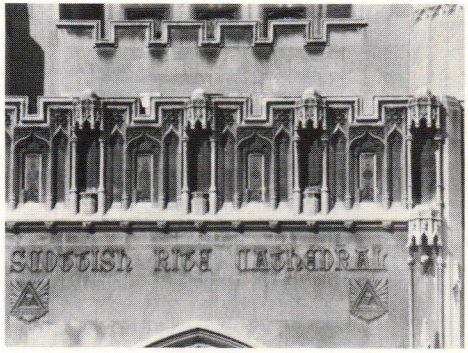
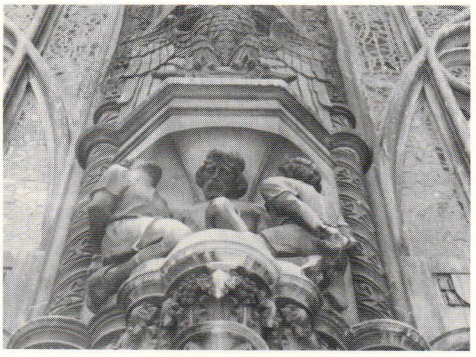
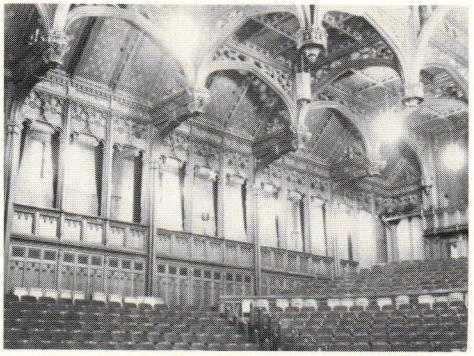

SCOTTISH RITE CATHEDRAL





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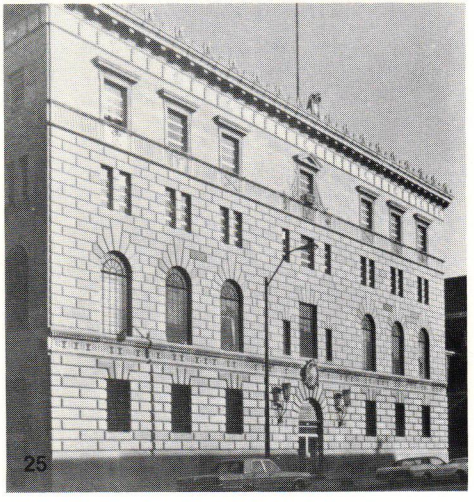
Pennsylvania and North Delaware Streets, like Meridian, are filled with a diverse grouping of architectural styles spanning a hundred years or more. This mixture is what gives so much character to the Mile Square. The new is seen against the old, ornateness against simplicity and height against length.

The hallmarks of the past: stained glass, mosaics, custom lighting, wrought iron and sculptured stone suggest the personal touch and are still to be found in the Mile Square. In such fine buildings as the old Federal Building, the Wilking Music Store, the City Market and the Indiana State Museum, craftsmanship and ornamentation merge to create an impression of uninhibited richness.

In recent years there have been great changes in construction techniques and in the development of new and improved building materials. The handwork of a century ago has gone the way of the carrier pigeon, Star Trek and the Duesenberg. The present hallmarks are precast, curtain wall and monolithic fluorescent ceilings, demountable partitions and plastic laminates expressing the mechanization of design. The new Federal Building, the Indiana National Bank Tower and the City County Building use these items in expressing the simplicity of form and function.

From the textured rectilinear concrete forms of the new Federal Building to the multi-columned facade of the Wilking and the molded red brick of the City Market, you see the old complimenting the new and the new the old. The human scale, or lack of it, varies from building to building, from interior space to interior space. Where one structure fails another triumphs, and through it all we keep on building.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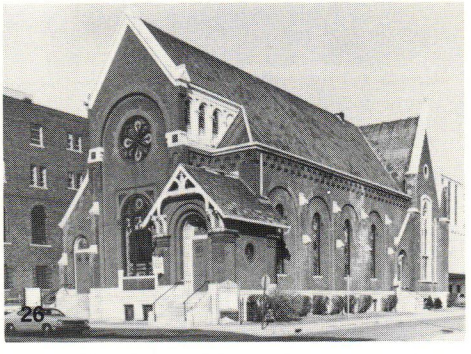
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25. Tyndall Armory (Indiana National Guard)
711 North Pennsylvania Street
1926; Architect: J. C. Johnson Co.

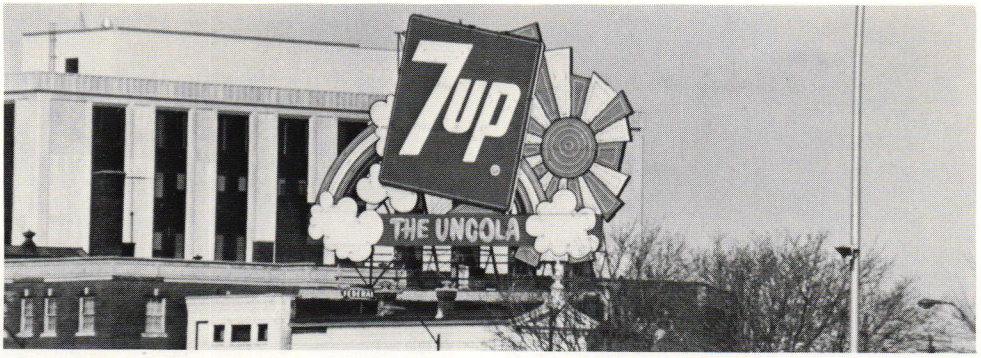
A fine Italian Florentine facade with rusticated base.

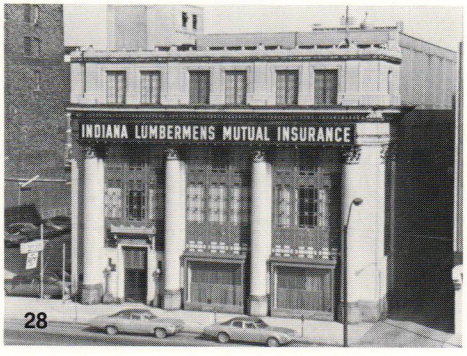
26. First Lutheran Church
701 North Pennsylvania Street
1875 Chapel, 1887 Main Building

The chapel is designed in the Gothic revival style, while the main building represents the Romanesque revival. It is the oldest Lutheran church in the city, established in 1837, and continues to function despite pressures to move to the suburbs.

27. Federal Office Building
575 North Pennsylvania Street
1975; Architect: Woollen Associates

The building is notable for its "escalating floors that make the top wider than the bottom" and the monumental mural around the building's base. The mural, designed by internationally renowned graphic designer, Milton Glazer, is twenty-seven feet high with an overall length of 672 feet and wraps the structure in a "continuous swath of thirty-five vivid colors." The Federal Building, completing the enclosure of Obelisk Square, demands the openness of the plaza.





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28. Lumberman's
429 North Pennsylvania Street
1923

The facade is enhanced by fine metalwork around doors and windows.

29. Architect and Builders Building
333 North Pennsylvania Street
1910; Architect: Rubush and Hunter
1928; Architect: Rubush and Hunter

The Egyptian relief carvings are of particular note.

30. Y.W.C.A.
329 North Pennsylvania Street
1907

The exterior is notable for its recessed Doric columns and Neo-Classical cornice.

31. Indiana National Bank Tower
One Indiana Square
1970; Architect: Thomas E. Stanley, Dallas; Wright, Porteous, & Lowe, Inc.

Indiana's tallest structure.

31

32. Hume-Mansur Building
23 East Ohio Street
1911

This terra-cotta-faced office building contains a large glass-enclosed roof-top gallery.

33. Indiana Music Company
115 East Ohio Street
1906

A projecting bay above the ground floor and large sidewalk planters are featured in this former Knights of Pythias Building.

34. Wilking Music Co. (formerly Vajens Block)
120 North Pennsylvania Street
1872

This four-story building contains a multi-columned Italianate stone facade above the ground floor. The building was probably built by John A. Vajen, whose son invented and manufactured one of the nations first fire-fighting protective helmets. The building is endangered.

35. American Fletcher National Bank (formerly Fletcher Trust Building)
108 North Pennsylvania Street
1915; Architect: Arthur Bohn

The massiveness of the Ionic columns on the Neo-Classical facade demands your attention.

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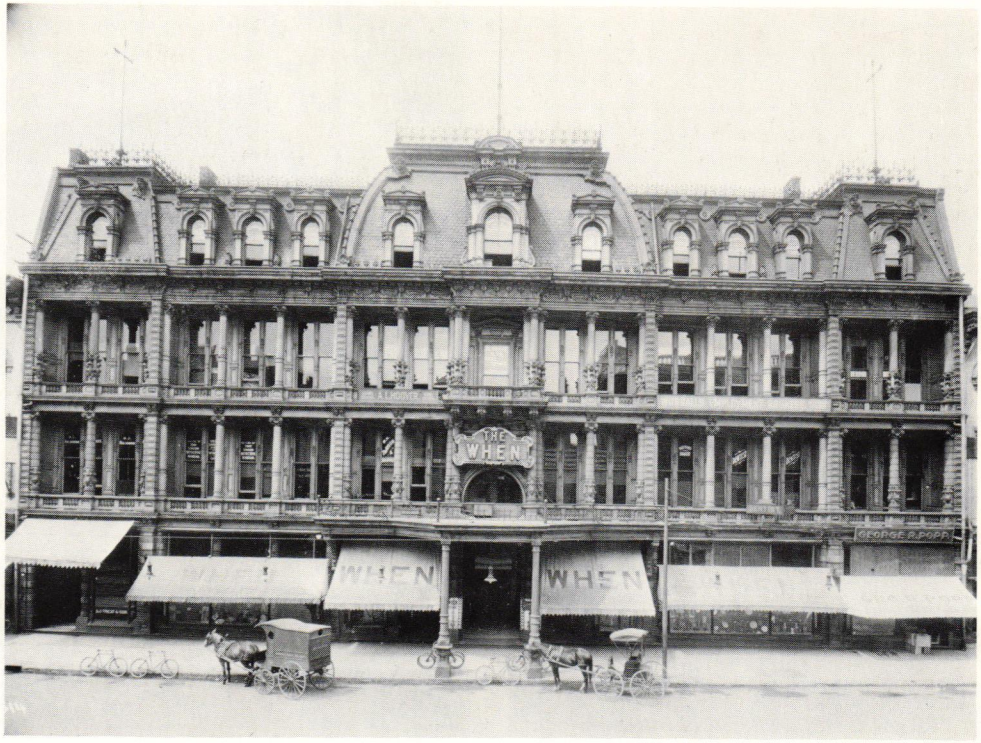


36. Ober Building (WHEN Building)
38 North Pennsylvania Street
1874

Though modernized in the 1940's, the building once sprouted a spectacular design. Classical balconies on the second and third floors supported by Corinthian columns, a mansard roof, a cast-iron balustrade lining the rooftop and a great interior courtyard.

The WHEN Building received its name in a most unusual way. John Brush, the owner, was altering the building for use as a clothing emporium in 1875. He experienced needless delays and problems in trying to open the store on time, but was not discouraged, and decided to capitalize on his predicament. He took, according to his daughter, Mrs. de Gendron, a "full page ad in all the newspapers with only the word "WHEN" printed on the page. He rented the roofs of barns all over the state and had WHEN painted on them and he emblazoned WHEN over the front of the still abuilding store... By the time of the opening everybody knew about the WHEN store and that was the name which was retained...."

Brush was a true showman and even erected a band shell on the second floor above the entrance and hired an ensemble to perform for the shopping and business crowds.

37

37. Rialto Building
18-26 North Pennsylvania Street
1872

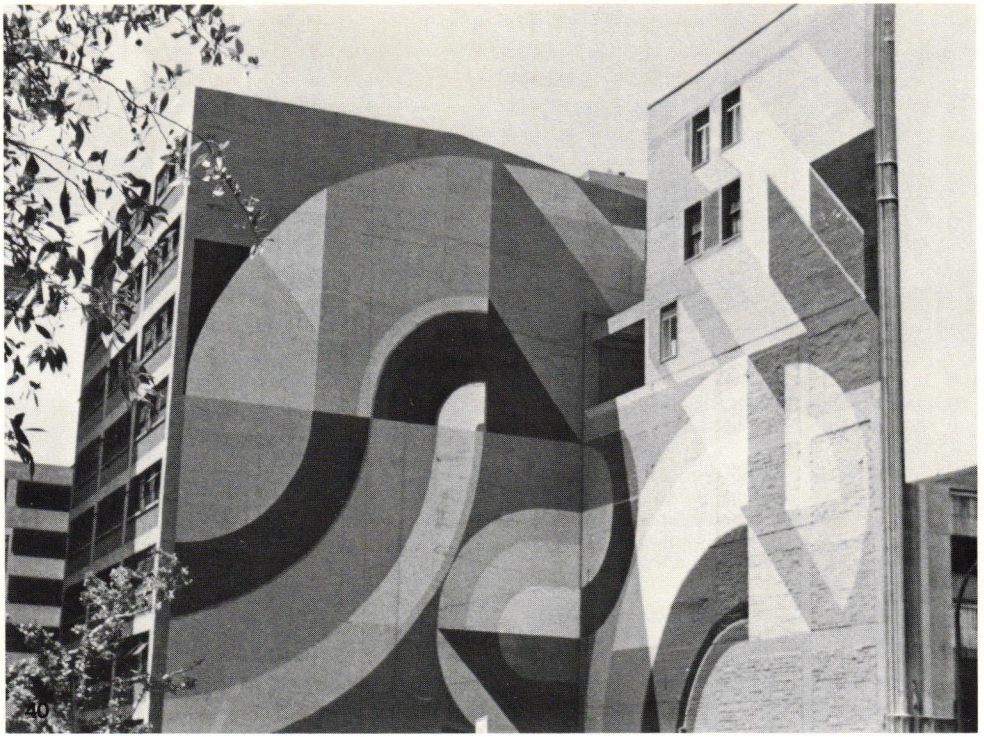
Victorian in style.

38

38. Dial Finance and Tin Star Restaurant
15 & 17 North Pennsylvania Street, respectively
1883

Note the ornate stone medallions and carved faces above the first-floor remodelings.

39



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39. Hereth Block
20 North Delaware Street
1867

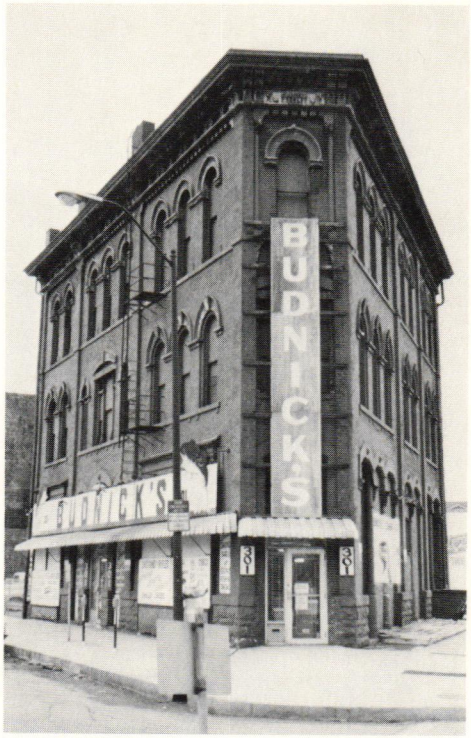
This is one of the oldest buildings remaining in the Mile Square reflecting an Italianate facade. It is currently being restored.

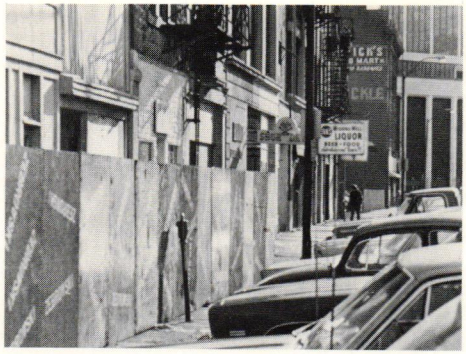
40. Urban Wall
30 North Delaware Street
1973; Artist: Roland Hobart

The result of a competition jointly sponsored by city government and American Fletcher National Bank, the design, on two walls, uses vivid colors and complex shapes.

41. A & B Typewriter Co. and Bash's Seed Store
124 and 130 North Delaware Street
1892 & 1890, respectively

41





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In the 1870's the three-hundred block of Massachusetts Avenue was developed as a new shopping district in the city. Regretfully it never had the prestige of the Circle or Washington Street, though it generated a fair amount of commercial and retail business. Its steady decline since the 1930's was hastened by the construction of the Indiana National Bank Tower that closed forever the southern portion opening onto Ohio. The street manages to stay alive, just barely, but it has all the characteristics of a "Skid Row": boarded store fronts, vacant lots and raucous bars. Despite its unkempt appearance, the block has the quaint atmosphere of a small town "Main Street, USA" due to its angled parking spaces and solid though dilapidated Victorian era facades. The shoppers looking for cheap bargains and the winos looking for cheap White Port give a certain charm to the area. Riley Towers to the north may have class, but Massachusetts Avenue has an earthiness that is unique to the city.

42. 300 Block of Massachusetts Avenue
124-367 Massachusetts Avenue
1872-1906

These old commercial buildings, built between 1872 and 1906, were part of a new shopping district that began to develop around the turn of the century, but never achieved great prominence. A new downtown commuter center for bike riders on 337 Massachusetts will provide storage and security and shower and locker facilities for peddlers. Perhaps this new business signals a rebirth of Massachusetts.

East of the World War Memorial and its seldom used plaza lies one of the city's prime urban renewal areas. During the early 1960's acres of older homes and businesses were bulldozed to make way for a giant downtown complex of shops, businesses and apartments. The entire Riley Center project was never completed, but the low-rise unit and twin thirty-story towers straddling North Street give an indication of the magnitude of the building program. Unfortunately the towers act as a monumental gateway opening not into a great urban multi-use center, but into the weeds and vacant lots of unfortunate planning.

In close proximity to Riley Towers is the city's most unusual grouping of architectural styles. The John J. Barton Apartments, the Murat Temple and the Athenaeum form a "golden triangle" bounded by East Street, Massachusetts and Michigan. The brilliant colors, "air-rights" apartment bridge and the apartment tower that mushrooms out near the top give the concrete Barton Apartments the clean, crisp look of a contemporary piece of stone sculpture. Across the street the exotic minarets and multi-colored brickwork of the Murat Temple add a Near-Eastern fantasy touch to the city's skyline. The Athenaeum completes the triumverate. Its rich, dark-red brick, old-world ornamental stonework and steep gabled windows characterize this "grande dame" of turn of the century Indianapolis architecture. The Athenaeum offers an air of refined elegance, impeccable taste and quiet dignity in this "mad, mad, mad, mad world." It continues its tradition as a cultural center and is the home of the renowned Indiana Repertory Theater.

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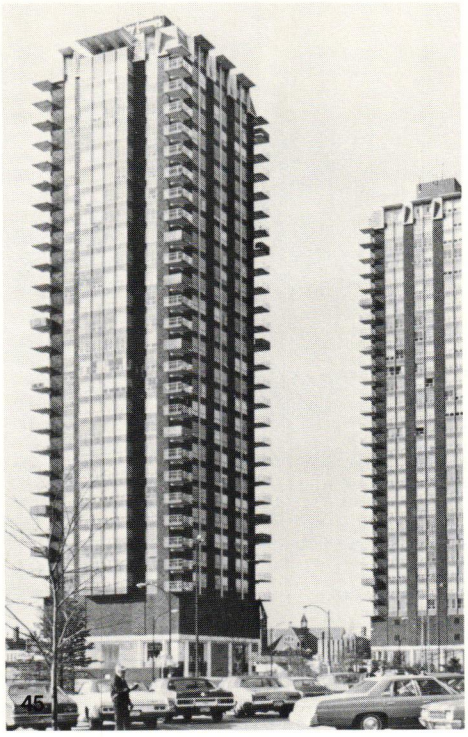
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43. Roberts Park Church
401 North Delaware Street
1876; Architect: Dietrich A. Bohlen

Constructed in the Romanesque revival style and patterned after the city temple in London, the sanctuary features hand-carved walnut woodwork cut from trees on the site.

44. Central Christian Church
701 North Alabama Street
1893; Architect: Scott Moore

A fine example of the Romanesque revival style.

45. Riley Towers
600 North Alabama Street
1963; Architects: Perkins & Will, Chicago

The tallest apartment towers in the city.

46. Murat Temple
512 North New Jersey Street
1910; Architect: Rubush and Hunter

The Murat incorporates Middle East architecture and motifs and uses contrasting brick colors and stained-glass windows. The Egyptian Room is modeled after King Tutankhamon's tomb in Egypt.

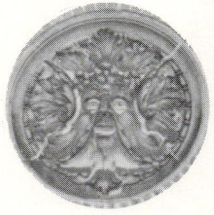
46

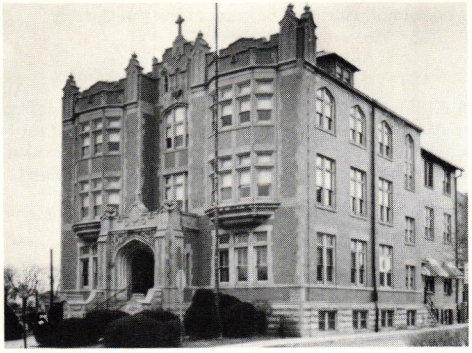
47. John J. Barton Apartments for the Elderly
555 Masachusetts Avenue
1968; Architect: Woollen Associates
1971; Architect: Woollen Associates

A high-rise concrete shear-wall structure escalating at the top connects via an "air rights" bridge over East Street with a low-rise housing unit. The bright colors and the large graphics add to the buildings vitality.

48. Athenaeum
401 East Michigan Street
1893 & 1897; Architect: Vonnegut and Bohn

This massive brick building is designed in the south German-Austrian Hapsburg mode of architecture. Of particular importance are the elaborate ornamentation in stone on the brick facade and the gables facing south. Built as a cultural activities center for the German-speaking population, it was originally called "Das Deutsche Haus," but because of anti-German feelings as a result of the First World War, the name was changed to the Athenaeum. It contains ballrooms, restaurants, gardens and a band shell. The Athenaeum is now the home of the Indiana Repertory Theater and continues as a cultural center. This is the only 19th century cultural center remaining in the city.

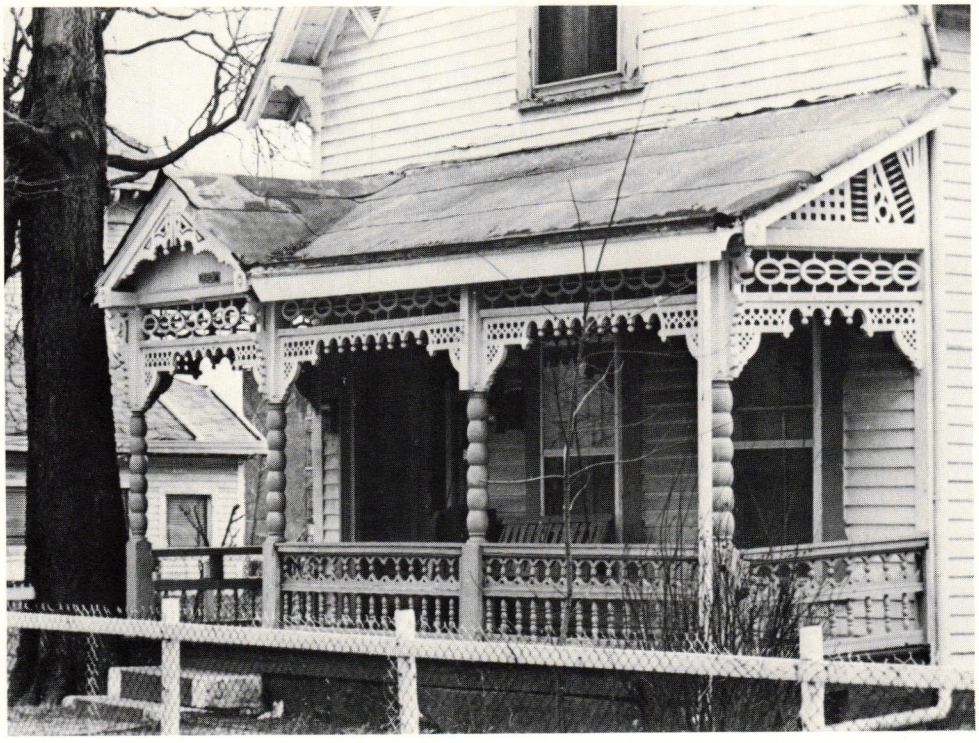




49. St. Mary's Catholic Church and Rectory
317 North New Jersey Street
1912; Architect: Herman Gall, Cologne, Germany

This is a superb example of the German Gothic style and ranked with New York City's St. Patrick's Cathedral as one of the finest examples of this style in America. The building purposely bears a striking resemblance to the Cologne Cathedral situated very near to Mr. Gall's boyhood home. The beautiful stained-glass was designed by M. O. Frie of Munich.

50. St. Mary's Academy
429 East Vermont Street
1911; Architect: Herman Gall, Cologne, Germany



Lockerbie Square

Lockerbie Square, a next-door neighbor to the golden triangle is the only downtown residential neighborhood that has retained its pre-1900 atmosphere. With the fine Italianate James Whitcomb Riley home at its center, Lockerbie is an oasis in the shadow of the changing core. The area languishes in Victorian charm. Sturdy brick homes, quaint wooden cottages, tiny meandering streets, brick walkways, large overgrown shrubbery and shade trees evoke a feeling that time is standing still, and at any moment a horse-drawn carriage will pass, and the woman passenger with her lace parasol will nod your acquaintance.

Lockerbie offers a life style in total harmony with today's increased awareness of energy problems. It is but a five-minute walk to the center of town. It is convenient to public transportation and the city's downtown shopping district. Best of all, the area has a homey country atmosphere, an unexpected treat when so close to the city. Today Lockerbie is attracting the attention of urban-oriented people who want the color, excitement and diversity that only a thriving downtown can create. The sounds of renovation and restoration fill the air signaling a renewed faith in the inner city.

51. Nickum/Riley Home
528 Lockerbie Street
1872

This two-story brick home in the late Italianate style is unique in that the original interior and exterior have been completely preserved. It contains one of the first complete bathrooms (tub, toilet, and sink) installed in an Indianapolis home. James Whitcomb Riley, one of America's most famous poets, lived here for thirty-five years (1881-1916) as a boarder of Mr. and Mrs. Charles Holstein. The home is on the Registry of National Historic Landmarks and is maintained as a museum. In comparing the Riley and Bals-Wocher House, (Hoosier Salon Headquarters), Wilbut Peat, in *Indiana Houses of the Nineteenth Century,* commented in this manner: "The central pavilion of these Indianapolis examples are placed off-center and suggest lower sections of towers... windows tend to be curved at the top and strongly accented lintels or frames give them extra prominence. Small attic windows alternate with brackets under broad eaves, and flat decks crown the hip roofs."

"The Old Swimmin'-Hole"

"Little Orphan Annie"

52. Groves Residence
537 Lockerbie Street
1900

53. Despa House
538 Lockerbie Street
1900

54. Holler Residence
324 North Park Avenue
1863

Typical working-class cottage of the 1860's, currently being restored by the Historic Landmark's Foundation.

55. Staub House
342 North College Avenue
1865

Built by a "clothing and gentlemen's furnishing goods merchant," it is an example of a modest house of the period. It features a cast-iron balcony on the second floor and a large side porch.

56. Debruler Residence
531 East Vermont Street
1973

It is encouraging and refreshing to see people moving back downtown, especially building and living downtown. The simple design of this home blends very well with its more ornate neighbors.

57. Residence
331-333 North East Street
1880

This Italianate home is currently being renovated by the Historic Landmarks Foundation.

58. Tate-Willis House
228 North East Street
1890; Architect: Charles G. Mueller

This residence is designed in the Neo-Jacobeon style. It was built for Warren "War" Tate, known for his violent temper. It seems Tate had a feud with a man living in a frame house on the property and swore that he would one day put his kitchen in the other fellow's parlor. He subsequently bought the entire property and carried out his threat. In *Indiana Houses of the Nineteenth Century,* Wilbur Peat wrote "...the Tate-Willis residence...is designed with a smaller tower rising from a bay near the left corner, adjoining the gable. The Palladian window in the gable and the three-part Tudor window below it combine Renaissance and Old English motifs." Be sure to note the beautiful stained-glass windows and original owner's initials carved at the entrance stair.

59. New York Street United Methodist Church
237 North East Street
1882

This fine example of Romanesque revival architecture uses dark-colored brick to accent the windows and doors. The tower with its blinking cross stands like a silent minaret calling the faithful to prayer.

60. Wilding Residence
221 North East Street
1869

61. Cadle Tabernacle
222 North New Jersey Street
1963; Architect: Lennox, Matthews, Simmons, and Ford, Inc.

The dark-colored rear wall silhouettes the delicate facade. Note the sculptured detached belfry.

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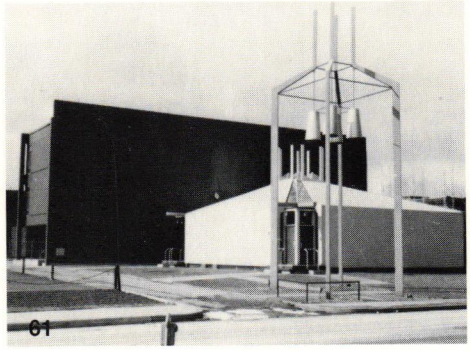
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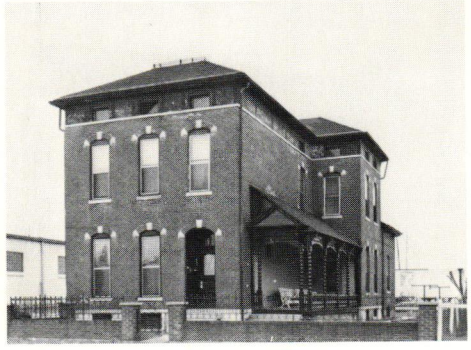

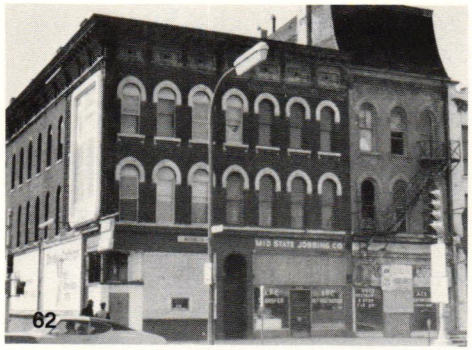

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62. Cook Building
455-459 East Washington Street
1865

One of the Mile Square's oldest buildings of Italianate influence.

63. Church Building
453 East Washington Street
1875

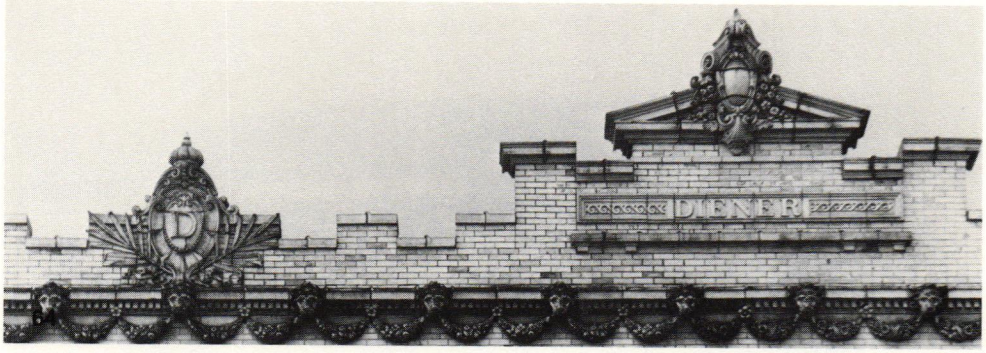
The church building is important for its French Mansard roof of the Victorian era, a rarity in remaining downtown architecture.

64. Diener Building
443-449 East Washington Street
1906

The Diener name, the initial "D" carved into large shields and lion heads holding ornate garlands, are distinctive facade mementos left by the building's craftsmen.

65. Jackson Building
419 East Washington Street
1884

The limestone facade features different window-lintel designs on each floor.



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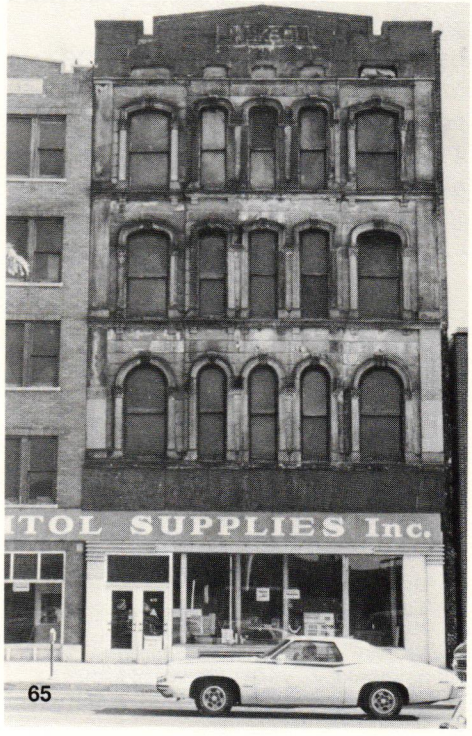

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Two blocks east of the Circle a massive project, Market Square, is slowly reaching completion. When first announced it promised to be a twenty-four-hour-a-day office, shopping and entertainment center with a major hotel, parking garage, office tower and sports arena, surrounding and enhancing the old venerable, soon-to-be-renovated City Market. It is great that the project was incorporated in the downtown redevelopment, but unfortunately the opportunities to create a cohesive complex have been lost.

The three buildings presently completed or nearing completion: the arena, the Market Square Center office tower and the parking garage, in no way complement one another and in fact seem to ignore each other's presence. Each of the structures was designed by a different architectural firm, working independently, and each looks it. The Market Square Center offers twenty floors of commercial space behind a 1970's skin of gold-bronze, reflective glass that bathes Delaware and Ohio Streets in a ghastly shimmering gold shower. Market Square Arena creates a strong visual enclosure for East Market Street, but all of its activity takes place on the sixth level, above a labyrinth of parking ramps and city streets.

Nestled between these architectural behemoths is the almost forgotten but most exciting and human-scaled element of the whole complex, the City Market. It is amazing that the building that inspired the center's name and contributes the greatest amount of color, sound and continuous activity to the area can be treated so flippantly by the new neighbors. The architecturally demure market is the life blood of the complex, a thriving, crowded enterprise of tiny restaurants and small fresh-food stands purveying ethnic delicacies and exuding aromas that no stale supermarket ever could.

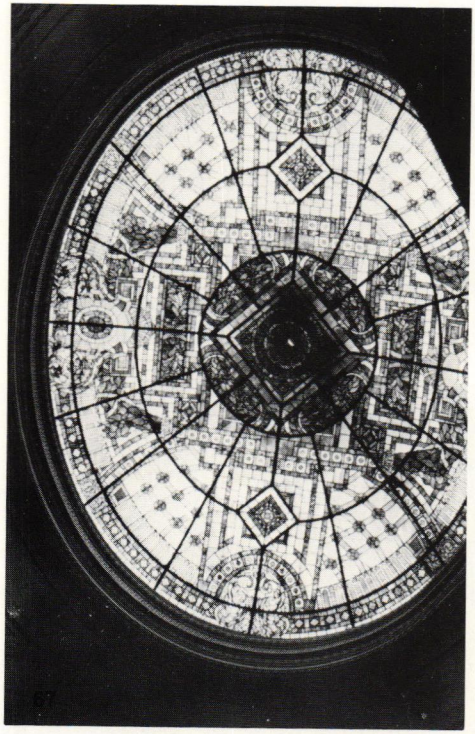
Overshadowing Market Street is the City-County Building, soaring with unrelieved tedium to the sky. It is a shame that when the City-County Building was built, it turned its back to the market and put its formal untouchable gardens to the south. If the foliage had been placed directly in front of the market, a delightful people's park could have resulted, and the open space would have added much sunlight and a more human scale, both missing in the area today.

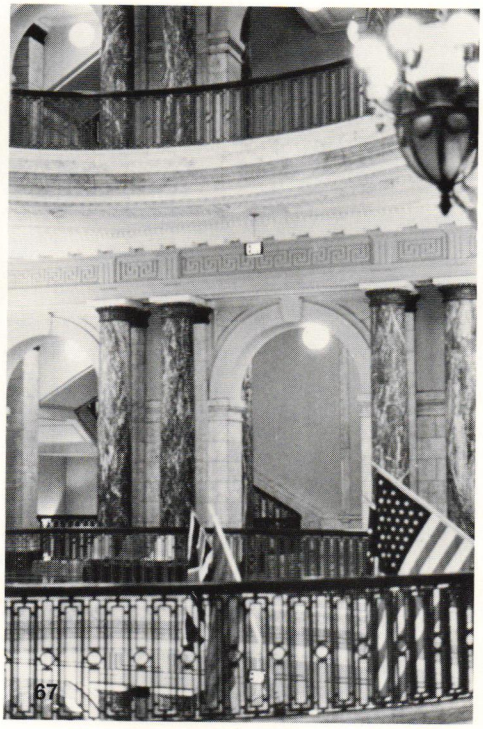
Today the northern and eastern portions of the Downtown present a picture of contrast and change. The jumble of old and new, ornate and plain and great and small are interwoven into an architectural fabric that is strictly Indianapolis and no other place on earth.

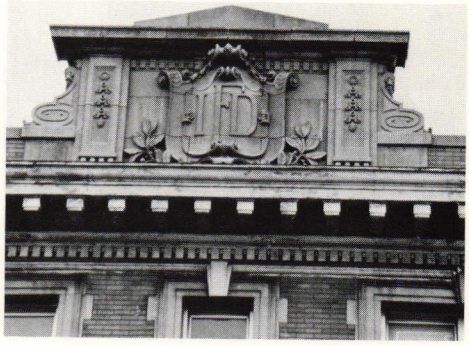
66

66. Market Square Arena
330 East Market Street
1974; Architects: Architects 4

The 19,000 seat multi-purpose arena uses "air rights" above East Market Street and features a sixth-floor plaza-level and huge parking garages on the north and south sides.







67. Indiana State Museum (formerly City Hall)
202 North Alabama Street
1910; Architect: Rubush and Hunter

A Neo-Classical facade accentuates this former city hall. The elegant three-story balcony-encircled central court is lighted by a spectacular stained-glass skylight. The massive columns supporting the balconies are metal, painted to simulate marble. Stop and see the Fulcrum Pendulum that "swings" from the center of the skylight.

68. The City Market
222 East Market Street
1886; Architect: D. A. Bohlen and Son

A deceptively simple brick facade encloses a beautifully detailed interior space housing a bustling fresh foods market. The raised central clerestory gable roof with iron trussing and delicate wrought iron add to the uniqueness of the interior. The original 1821 plat reserved the square north of the county courthouse for a city market and since the 1820's one has been there.

69. City County Building
200 East Washington Street
1962; Architect: Wright, Porteous & Associates; Lennox, Matthews, Simmons and Ford, Inc.

Ada Louise Huxtable, the architectural critic for the New York Times had this to say about the old Marion County Courthouse and its replacement "...the Marion County Courthouse...featured Second Empire rusticated walls and Renaissance orders with carved pediments and statuary, elaborately mansarded and crested. It was destroyed in 1962.

In its place is a new City County Headquarters that looks as if someone had pushed a computer button marked 'standard speculative office building.' Faceless and anonymous, its consummate dullness is almost a negative achievement. It successfully suggests that beyond the reality of business as usual, there are no longer any large dreams or aspirations, or even authority in government process to be respected or expressed through design."

70. Market Square Center
Delaware at Ohio Street
1975; Architect: Wright, Porteous, and Lowe, Inc.

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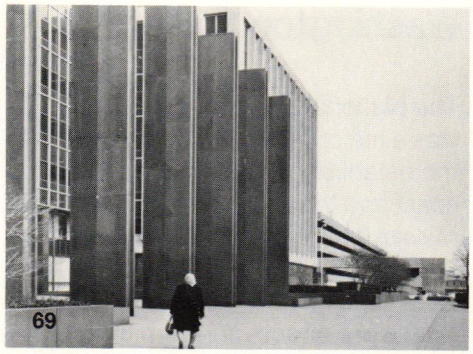
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Washington Street

The National Road, opened in 1830, was a major force in linking Indiana to the established markets on the east coast and those developing in the Mississippi and Ohio River valleys. Linking Maryland, Pennsylvania, West Virginia, Ohio, Illinois and Indiana, the road went directly through Indianapolis, along what was to be Washington Street (U.S. 40) and was the only overland connection to the West. Just like a simple cell that divides and becomes more complex, so the National Road began to grow and evolve into a major artery and commercial center. Beginning as a hundred-foot-wide cattle route, (it was located south of Market Street to keep the heavy traffic off the Circle), the street was soon paved with logs and enlivened with a few farm-related businesses. These businesses were joined by offices and other small retail establishments which in turn attracted the bars, brothels and beaneries that added another dimension of sound and color to the urban scene. By the time the railroads were exerting their tremendous influence on the city in the 1860's, Washington Street had the finest shopping district in the state. An address on the Circle or Washington Street was "proof positive" that one had "arrived." By the turn of the century, Washington Street was a truly cosmopolitan avenue, an American "Champs-Elysees" whose storekeepers catered to customers of every taste and budget. One could purchase anything from feed grain to a feathered boa from merchants whose names read like an Indianapolis "Who's Who": Ayres, Block, Lieber, Wasson, Mayer, Strauss, etc.

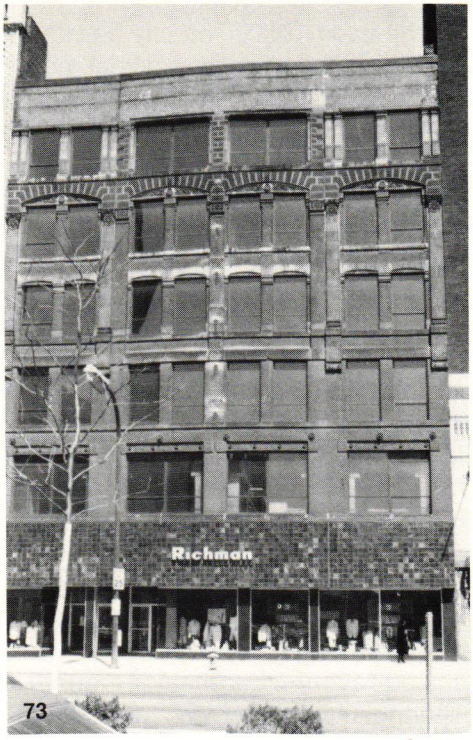
By the early 1900's the city boasted, besides a fine shopping district, one of America's finest hostelries, the Claypool. It was a serene classically detailed Italianate structure that welcomed the great and near great in a splendor of marble, bronze, palm trees and leather.

Vaudeville was the rage then and live theater was an integral part of the city's downtown entertainment. Vaudeville reached its peak in the late teens but was gradually eclipsed by a new form of entertainment from Hollywood. Indianapolis, like other American cities, was swept into the magic of the motion picture. Motion picture theaters sprang up all over downtown, but one in particular "outshined" every other theater around. The Indiana Theater was Indianapolis' most prestigious movie palace, looking like a Della Robbia sculpture with a myriad of terra-cotta carving flowing down the facade like icing on a cake. Inside, the viewer succumbed to a short-lived fantasy world of twinkling lights, festooned ceilings, rich tapestries and carpeting, a massive theater organ and, above all, the celluloid sweethearts of the movie world. The silver screen could not have bred a more golden style of architecture than the movie palace, and it is doubtful that anything in the future can ever give comparable sensations of such grandeur.

Washington Street continued as the city's pre-eminent shopping district until the 1950's. It was the 1950's that saw the beginning of the demise of the downtown. Families began to move in droves to the suburbs. Many merchants saw this and acted accordingly, going where the money was. Other merchants either closed their downtown establishments in order not to have to compete with the large suburban shopping centers or drifted slowly along with dwindling sales. Certainly rents were less in suburbia and parking, always a hassle downtown, was ample and free with acres of lighted asphalt.

Today the area around and including Washington Street is but a shadow of its former self. What stores remain cater to a less-affluent clientel. Huge, gaping holes exist in the street facade, where once stood such fine structures as the Claypool Hotel, the Thomas Building and Wasson's on the Circle. The teaming crowds are gone, and the streets look deserted at 6:00 p.m. The Circle and Indiana Theaters, once proud symbols of the best in entertainment, present their flashy and faddish B, C, & D-grade movies to a totally different kind of movie-goer. Window shopping along the streets is almost a lost art with more and more stores emphasizing quantity, not quality. The arcades at Block's and Strauss are gone, and the large windows on the upper floors of stores like Ayres and Wassons that were used to check fabrics and colors under natural light are mostly covered up, with all the lighting today coming from fluorescent bulbs. Gone also are some of the restaurants that were tradition—places like Craigs, the Riley Room and the Seville. Despite all the problems and changes over the years, Washington Street still has a lot going for it. The varied heights of the buildings, their diverse architectural styles and the metal and stone ornamentation add a distinction that is missing at Washington Square, Glendale, etc., where one is met with a mile-long, one-story, interior facade and a wealth of plastic details. Despite dwindling numbers of downtown shoppers, the noise of traffic and the bustling weekday business people still give the street a vitality, which is lacking in the slow-moving hoards of suburbia. The sequence of downtown shopping, going in and coming out of various stores, makes one more conscious of changes in the weather and temperature. The sky adds the final touch to the downtown shopping scene, putting on a lavish cloud display, while the sun highlights building forms and the hurrying pedestrians. In the suburban shopping center you are under a sky of acoustical panels and fluorescent lights; the environment is an even 72°. People move through the various stores with their wideopen facades and they are oblivious to what's going on outside.

Washington Street and its environs offer a uniqueness not found in suburban shopping centers, but still suffer, from vehicular and pedestrian problems, shopper appeal, crime and more. If the area is to regain its crown once again, these problems must be explored and solutions worked out.



71. Merchant's Bank Drive-in Office
117 East Washington
1961; Architect: Lennox, Matthews, Simmons and Ford, Inc.

A "whale" of a building.

72. Washington Towers Apartments (formerly Washington Hotel)
32 East Washington Street
1912; Architect: R. P. Daggett and Co.

A once-prestigious hotel.

73. Lombard Building
22-24 East Washington Street
1893

A wide expanse of glass is the main feature of this late 19th century commercial structure.

74. Marott Building
18 East Washington Street
1900

Distinctive shields and knights-in-armor are noticeable features on the facade.

75. McQuat Building
14 East Washington Street
1902

76. L. S. Ayres & Co.
1 West Washington Street
1905; Architect: Vonnegut & Bohn

Ayres has been Indiana's pre-eminent department store for over one hundred years. It is often referred to as a miniature Marshall Fields. Even the corner clock is a copy of its Chicago neighbor.

77. H. P. Wasson & Co.
2 West Washington Street
1948 Remodel;
Architect: Rubush and Hunter

With the advent of fluorescent lighting, merchants no longer had to rely on natural light to sell their goods, hence the solid exterior of Indianapolis first "modern" store.

78. Em-Roe Sporting Goods (formerly Morrison's)
20 West Washington Street
1924; Remodeled 1933;
Architect: Elias Rothschield, New York

A blending of terra-cotta and painted metal create an elegant facade above the most-recent ground-floor remodeling.

79. Goodman Building
30 West Washington Street
c. 1920

Gothic revival in style.

80. Smith Diamond Brokers/American Wig
34 & 38 West Washington Street
1872

Once owned by Charles Fairbanks, former vice-president of the United States, the building features a beautiful Victorian colonnaded facade on the upper floor.

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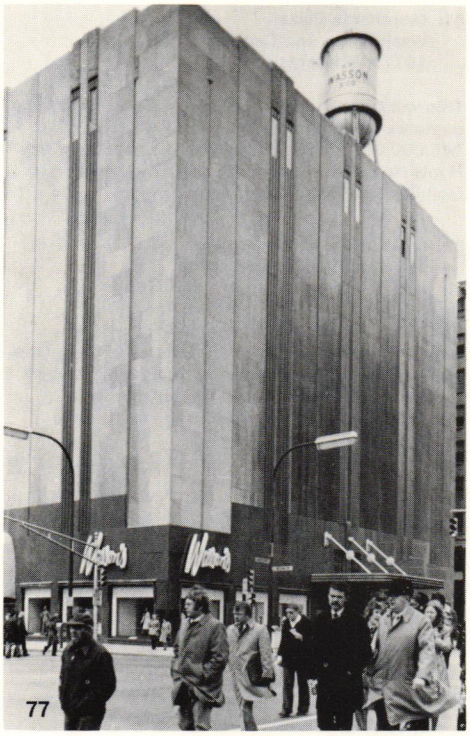

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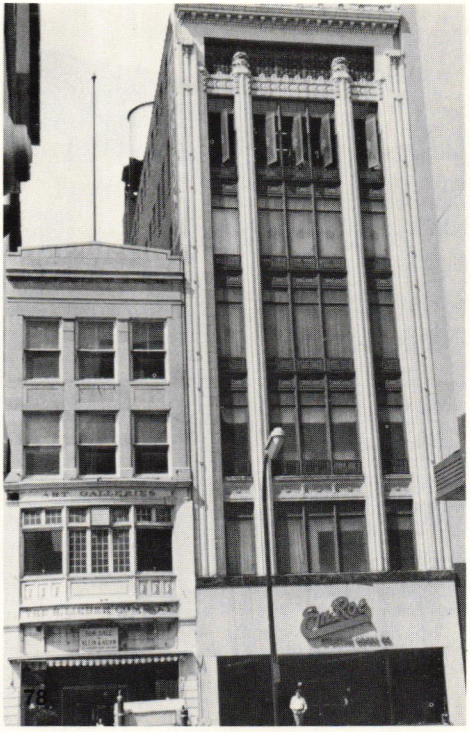

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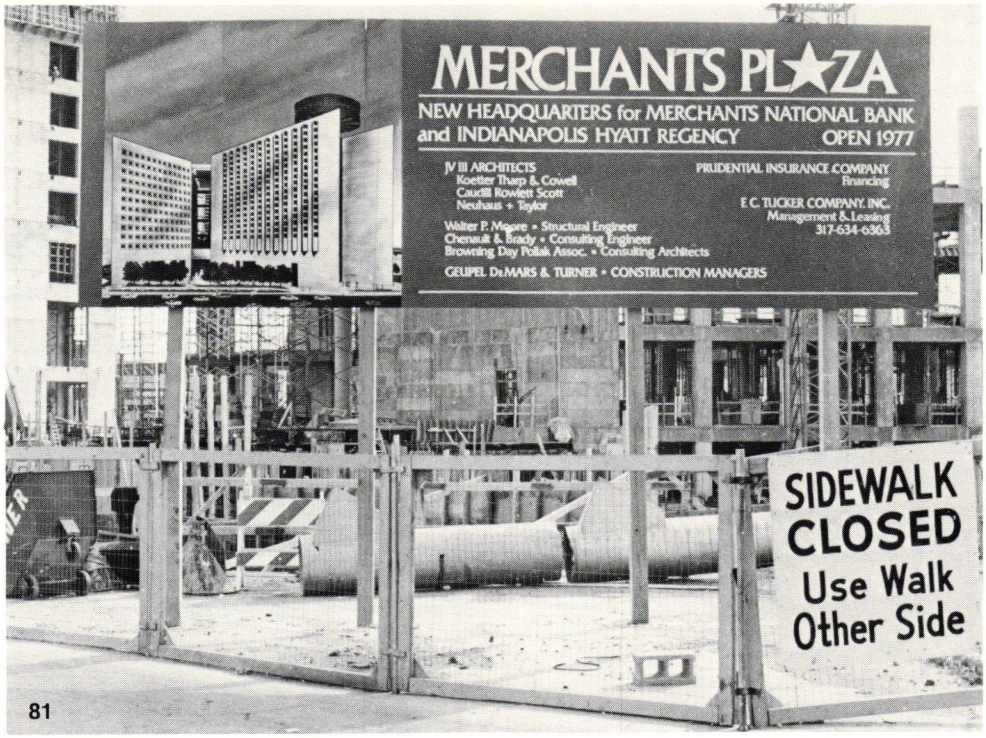
81. Merchants Plaza
Washington and Capitol Streets
1977; Architects: J.V. 3

This will be the city's most impressive commercial complex when it is completed. It will cost $46,000,000 and include a twenty-story Regency Hyatt Hotel, three levels of shopping, parking facilities and twin office towers.

82. Indiana Theater
134 West Washington Street
1927; Architect: Rubush and Hunter

The Indiana is the city's most lavish "movie palace" with an ornately carved terra-cotta facade sculpted by Alex Sangernebo. Inside, Indian and Egyptian designs set the stage for grandeur. The building is endangered.



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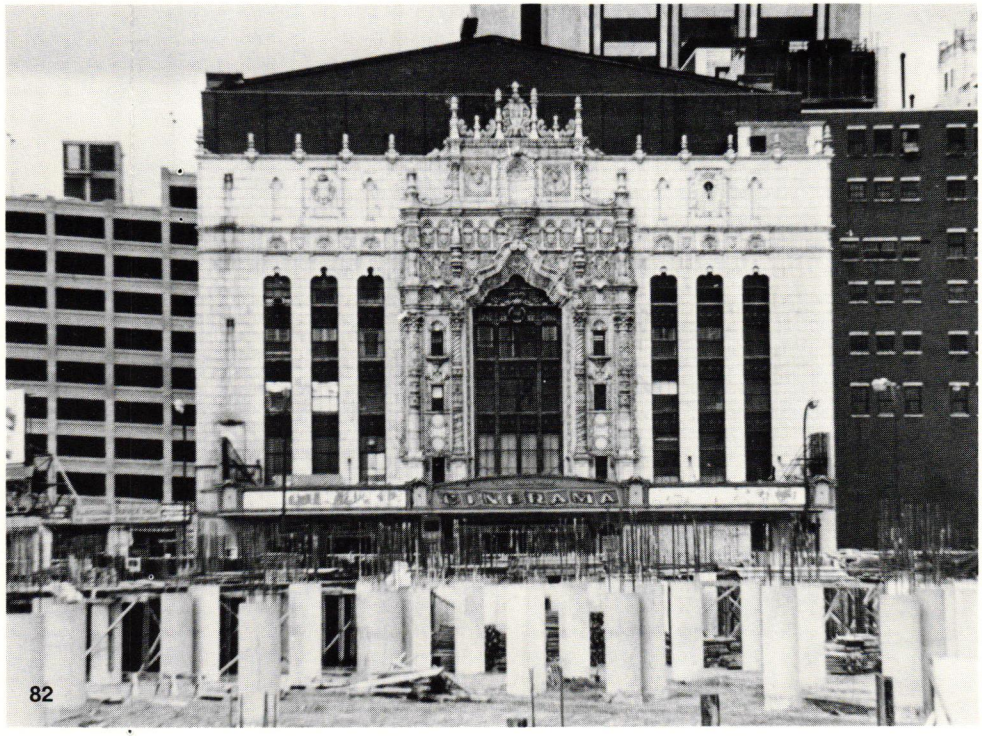

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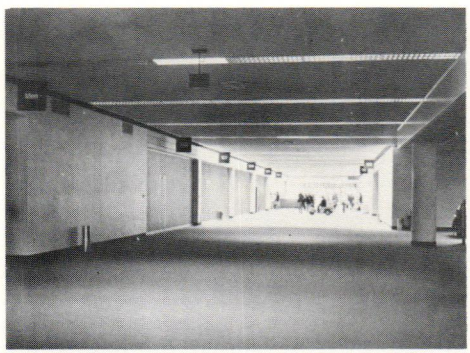
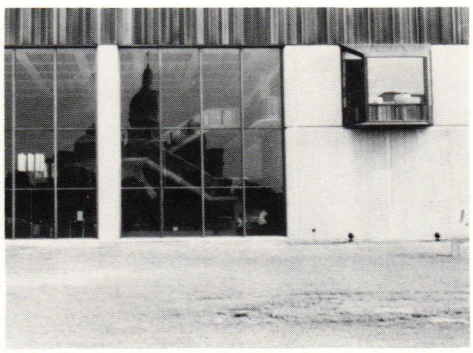
It was the building of the new post office southwest of the station that began the renewed interest in the area. Since its completion in 1971, the redevelopment has gained much momentum. The Jefferson Plaza was created in 1971, offering a vision of green just off Washington Street. In 1972 the huge controversial Indiana Convention Exposition Center opened on two square blocks of land south of the Statehouse. The Convention Center at a distance appears to be nothing more than a beautifully detailed factory with the smokestacks of the Indianapolis Power & Light Company looking as if they protrude from the building's roof. Looks are deceiving, and what looks good in one form doesn't necessarily look the same in another. The Convention Center is a multi-use public space, not a private factory. The building should offer a welcome excitement and total versatility in its multi-use spaces. Versatility is a plus for the center, but the other points have met with failure. Most people consider the limestone and metal-capped center to be the height of austerity, a series of dull gargantuan rooms offering volume and little else. The Convention Center seems to have suffered greatly from a lack of clear-cut responsibility. It was over compromised, and though Indianapolis got a fairly flexible center, it is just a big building, not a landmark.

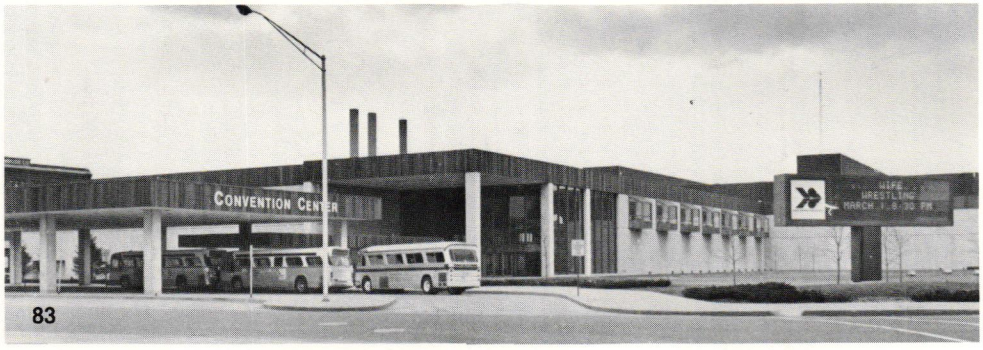
The Convention Center is drawing people downtown, which is encouraging, but more things have to be done to get people to keep coming back and staying longer. The Union Station project offers a new hope in this instance. The station is currently being renovated as an entertainment/shopping center with fine shops and boutiques, ethnic restaurants and nightclubs. The building will offer a setting unparalleled in Indianapolis, and if the services offered within are unique, the downtown will be able to compete with and even surpass "suburbia."

The Merchants Plaza project under construction at West Washington and Illinois will be the city's most exciting multi-use development. Included are a Hyatt Regency Hotel, twin office towers and 150,000 square feet of retail space all focusing attention on a twenty-story atrium. This will add another unique facet to the downtown vitality.

It's hard to bring life back to a stagnant area, but it can be done. The southern portion of downtown is in the middle of a giant revival, and if its projects are successful, Indianapolis will gain new insight into what makes a downtown strong. Indianapolis is ready for new life.







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83. Indiana Convention Exposition Center
100 South Capitol Street
1972; Architects: Lennox, James, Loebl

Mammoth and austere.

84. St. John's Catholic Church and Rectory
126 West Georgia Street
1871 and 1870, respectively
Architect: Dietrich A. Bohlen

St. John's is the second oldest church building in the city. The design is in French Gothic style. It boasts twin spires sheathed in copper (added in 1893), a beautiful rose window and elaborate interior details. Note the ornamental details and the roof configurations on the rectory.

85. Criterion
124 West Georgia Street
1867

The Criterion was built in the Gothic revival style, by the Catholic diocese to house the St. John's Boys School. It is now the headquarters for *The Criterion*, the diocesan newspaper.

84

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84

86. The McEvoy Hotel
126 South Illinois Street
1907

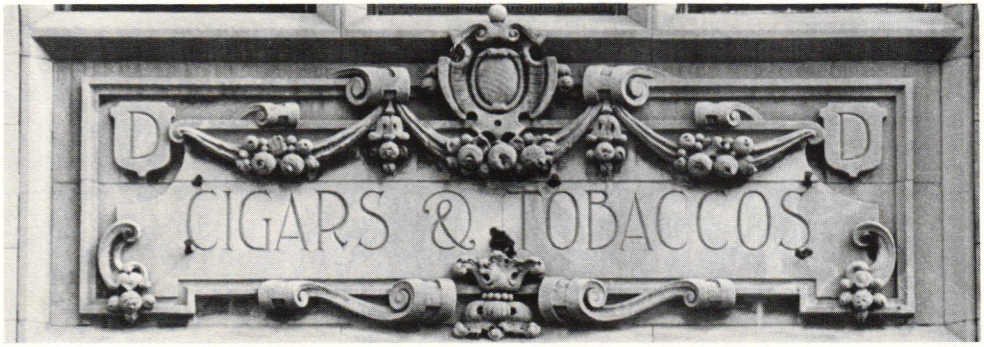
The facade features beautiful stone carvings.

87. The Braden Building
127 South Illinois Street
1888

A fine Victorian commercial building that has been well cared for over the years.

88. La Scala Restaurant Building
(formerly Louis G. Desehler & Co.)
135 South Illinois Street
1907

The exquisitely carved plaque bears the words, "Cigars & Tobacco," recalling the days when a building was designed for a permanent use. The building is of strong Germanic influence.

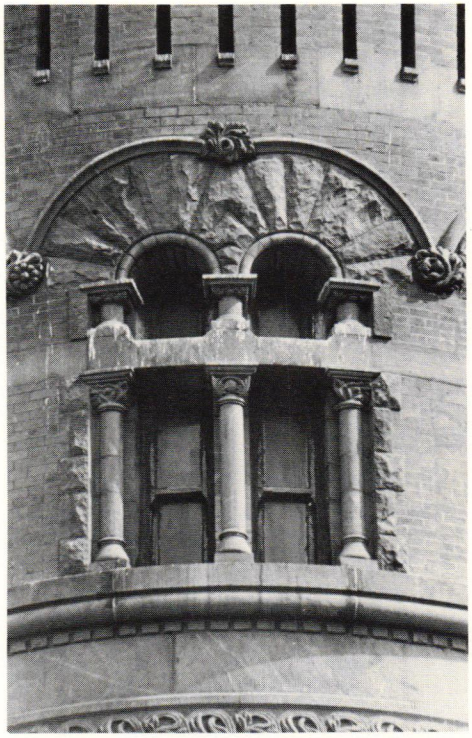


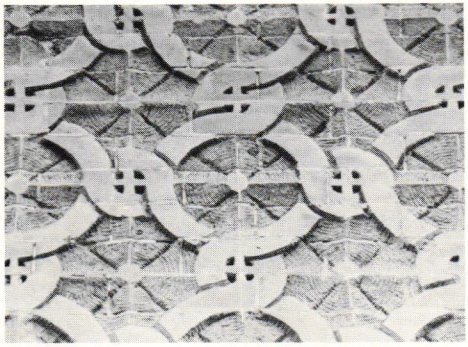
Though the National Road initially put Indianapolis on the map, it was the railroad industry that changed the city from a land-locked village to a center of national and international trade and commerce. From 1860 on, the railroad was king and the southern portion of the Mile Square, the heart of this industry, throbbed with activity. Dozens of trains roared daily into the city depositing passengers and cargo; they steamed out with goods, destined for all parts of the growing Mid-west. Prosperity was evidenced in the new offices, stores, hotels and boarding houses. The architecture in and around the station was a mixture of various styles: Gothic, Victorian and Romanesque, the styles as varied as the people themselves.

The "iron horse" greatly affected the city's economy and its effect on the construction industry was likewise phenomenal. The development of iron resulted in a building material that paved the way for the introduction of the curtain wall system of the twentieth century. Iron, which had proven itself as a machinery material, could be easily cast to create large building facades, complete with columns, doors, window frames and, finally, detailed cornices. Sections were molded then bolted together, and in a very short time a three- to five-story building would have a complete iron facade with classic details ready for glass, doors and a coat of paint. The light-weight facades could be erected with considerable ease and save valuable time over the usual method of laying brick and stone.

As the railroad industry grew and Indianapolis became a rail capital, the need for a unified shelter for the trains, cargo and passengers became apparent. In the year 1889 the present Union Station was constructed on the site of the first Union Station (1859) in the world. (The "Union" didn't refer to America, but to the bonding together of railroads.) Costing over a million dollars, it was a tremendous architectural achievement. From its glistening pink granite base to the top of the brick clock tower, the building still awes and overwhelms. Enormous circular "rose" windows anchor both the north and south facades. The five-story-high barrel-vaulted interior with its full-length leaded-glass skylight bathes the interior in a warm glow. The intricate plaster moldings, huge archways, globe lamp posts and ornate iron balcony and stair railings add the finishing touches to "le grand scene". Serving up to one hundred trains a day at its peak, the station was a twenty-four-hour activity center and continued that way until after World War II, when the automobile and the airplane took over as the kings of transportation. When the railroads began to fall in popularity, the area around Union Station followed suit. The station, which had been a source of pride, became a white elephant, and the surrounding area took on the character of "Skid Row." Bustling stores became vacant spaces; hotels closed. The thousands of passengers became a trickle and the transients and bums became the hallmark of the day. The area shuffled slowly along through the 50's and early 60's until a so-called "renaissance" began to awaken this section of 19th century Indiana in the late 1960's.

These structures, dating from the 1870's and 1880's, had a very human scale. Most were two to four stories and design details could still be seen on the upper floors. The ground-floor windows were most appealing, just wide enough to display a few choice items. Window shoppers, peeking into the store, could see back into the store, where the storage racks climbed to the ceiling, holding surprises and treats. Quality, not quantity, was emphasized, and one wonders if new shopping centers with their miles of windows hold the same fascination that these more intimate by-gone establishments did. Indianapolis is most fortunate to have a number of these marvelous buildings with their cast-iron fronts, but they are fast disappearing. Many stand along both sides of South Meridian Street looking like ranks of stolid soldiers with their rhythmic pattern of arches and glass areas broken now by gaudy remodelings or vacant lots.





89. Union Station
39 Jackson Place
1888; Architect: Thomas Rodd, Pittsburgh

This is one of the nation's outstanding examples of Romanesque revival architecture. It is built on the site of the first Union Station in the world (the "Union" meant a banding together of various rail lines). The exterior boasts an enormous clock tower, a base of pink granite blocks and brickwork of ornate designs. The interior features a spectacular seventy-foot-high barrel-vaulted ceiling with a glass skylight, huge rose windows at either end, complex plaster mouldings, beautiful wrought iron and a second-level balcony. The building is presently being renovated. The later addition features "Art Deco" tile work.

90. Dawson China & Martin's
245 & 247 South Meridian Street
1878

A beautifully carved limestone facade on the upper floors enhances the cast-iron ground-floor front.

91. Floyd E. White Co.
207 South Meridian Street
1880

Above the first floor can be seen the elegant Victorian facade.

92. National Barber College, Inc.
201 South Meridian Street
1872

Note the cast-iron front.

93. Warehouse
210 South Meridian Street
1873; annex: 1890

An example of the Chicago school of architecture in which an uninterrupted column line expands the verticality.

91

92

90

93

94. House of Crane
124 South Meridian Street
1873

95. A.B.C. Insurance
122 South Meridian Street
1867

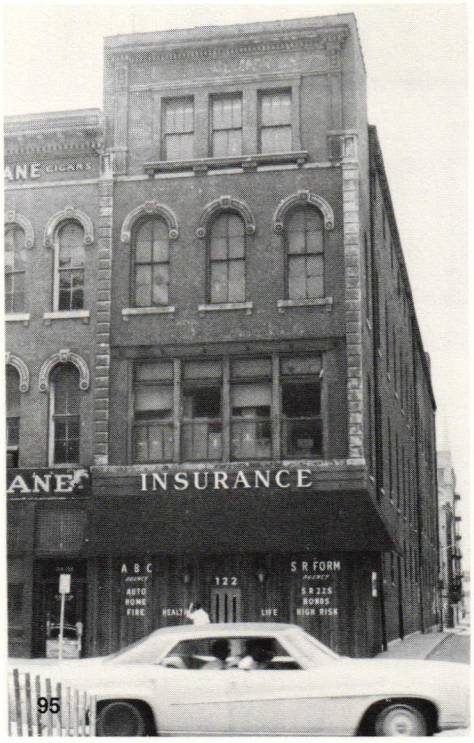
96. Golden's Distributors
102-104 South Meridian Street
1865

97. Indiana News (Elliots Block)
14 West Maryland Street
1875

Listed in the preliminary edition of the 1970 Historic American Building Survey, this is a "good example of late 19th century commercial building." It contains three stories, with the first-floor openings framed by cast-iron columns, round-arched windows on the second floor, and elliptical arched windows on the third floor.

98. Hatfield Paint Co. Building
29 East Maryland Street
1870

This post-Civil War building owes its historical importance to the occupancy of Johnston and Lilly, organic chemists (1873-1876). The junior partner, Colonel Eli Lilly, started his own pharmaceutical company in 1876, called Eli Lilly and Co.



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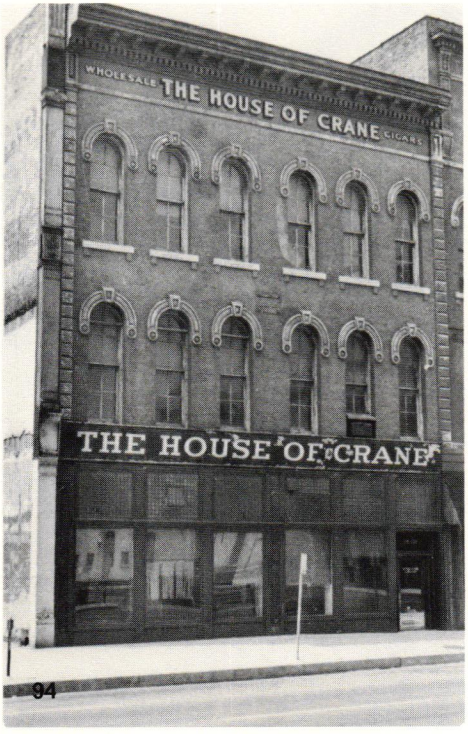

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99. Farm Bureau Co-op (formerly the Majestic Building)
47 South Pennsylvania Street
1895; Architect: D. A. Bohlen and Son

The Majestic's facade is composed of intricate limestone carvings of garlands and animal heads and the windows, braced by columns, are deeply recessed.

100. Jefferson Plaza
One Virginia Avenue
1971; Renovation; Architect: The McGuire & Shook Corporation; Landscape Architect: Browning, Day & Associates

The building's simple facade forms a backdrop for the plaza, which focuses upon a central fountain by George Tsutakawa.

101. Merchants National Bank
11 South Meridian Street
1909; Architect: Burnham & Root, Chicago

This was the tallest "skyscraper" in Indianapolis until the City-County Building was erected in 1962. The entry and banking lobby are lavish in their use of bronze and marble.

103

102. Old Trails Building
301 West Washington Street
1929

The terra-cotta heads near the top of the facade are noteworthy.

103. Fair Building
311-325 West Washington Street
1920; upper two floors 1926
Architect: Batchelder & Scales

Note the copper grillwork on the facade.

State Capitol

Soaring like an eagle into the sky, the State Capitol thrusts its golden dome above its well-manicured lawns and surrounding governmental building, creating a focal point for the western portion of the Mile Square. The Statehouse forms the western enclosure for Market Street, lending a more human scale and compactness to the central business district. Whereas the Market Square Arena terminates East Market Street with a massiveness of form, the Statehouse beckons with old world detailing. The Statehouse is a feast for the eyes, a gargantuan assemblage of the best that 19th-century Midwestern art and architecture could create. Beneath the limestone and brilliant, enamel-painted dome is the limestone facade executed in the classical and more lavish Corinthian styles. The facade is but a delicious prelude to the splendor that waits within. The interior basks in a French Renaissance atmosphere of rich woods, gleaming stonework and ornamental brass and bronze. The rotunda with the dome dancing 250 feet above the marble floor contains large blue stained-glass windows diffusing light on eight marble sculptures representing Law, Agriculture, Art, Oratory, History, Commerce, Justice and Liberty. North and south of the rotunda are large open colonnades, rising an impressive three stories to translucent skylights. The Statehouse displays a richness and beauty unique to the city, but a dark shadow has begun to creep over this well-endowed creature.

Almost ninety years have passed since the Statehouse was completed. State governments have come and gone, but the Statehouse remains. On the outside, it still speaks of solidarity, pride and the beauty of diverse elements working together, but on the inside, it is quite a different story. State government has grown and multiplied and has become somewhat of a monster, insensitive to people's problems and drowning in its own red tape. The Statehouse unfortunately has become one of the choicest targets of the enlarged government. This once hallowed, marbled melange is slowly being engulfed by plywood partitions and tacky metal dividers. Air Conditioners, looking like cancerous growths, protrude through exterior windows. Colonial fixtures have replaced the period lighting pieces. The Senate Chambers, fresh from a bout with renovation, engulf the visitor in a pseudo 18th-century federal atmosphere in a building that enthralls one with its 19th-century eclecticism. What a tragedy that we allow a work of art to be desecrated by "instant nostalgia". Progression or digression? Time will tell.

West of the State House are additional structures related to government functions parading along Senate Avenue with simple facades of limestone. The State Office Building, referred to as the SOB, towers above its severely landscaped plaza presenting a face of minimal design and maximum blandness. Inside, the endless corridors in bureaucratic blue and green dull the senses and heighten the splendor of the governmental machinery. One redeeming feature is the large amount of window area affording panoramic views of the downtown.

Next door is the State Library with its touch of art deco ornament on the outside. Inside dwells the rich history of Indiana, represented by thousands of volumes, beautiful murals and other art works.

104. State Office Building & Plaza
100 North Senate Avenue
1960; Architects: Graham, Anderson, Probst, and White, Chicago;
Raymond E. Kastendieck, Gary

105. Indiana State Library and Historical Building
140 North Senate Avenue
1932; Architect: Pierre & Wright

A Greek-influenced limestone repository for historical data with emphasis on Indiana and Indianapolis. The interior features stained glass and murals depicting Indiana's past.

106. Indiana State House
Capitol and West Washington Street
1888; Architects: Edwin May and Adolph Scherrer

Built of Indiana limestone and conceived in the Classical Corinthian style. The gold-leafed dome, with a diameter of seventy-five feet, can be seen for miles. Beneath the dome is the 250-foot-high rotunda with its stained-glass window. The interior for the most part is lavishly designed in a Renaissance revival style, but recent remodelings have begun to obliterate its 19th-century beauty.

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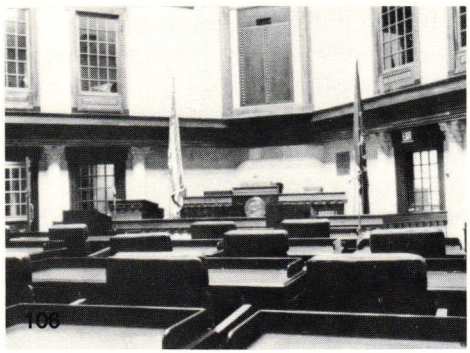
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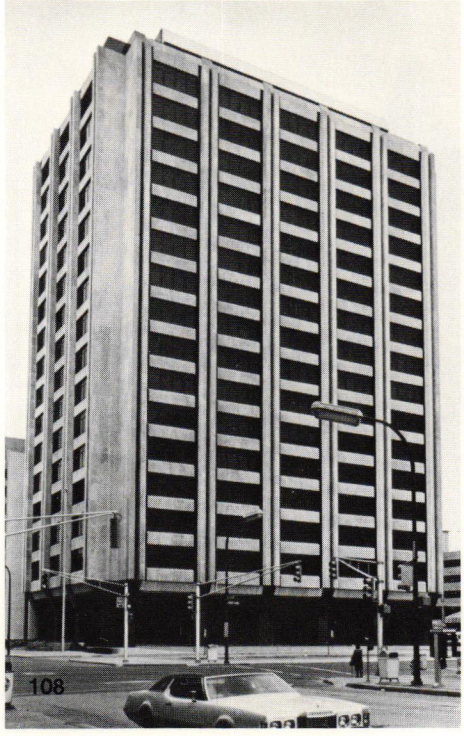
Once you step away from the state government complex you are back into the world of commercial business. At Market and Illinois Streets is the William H. Block Department Store with its white terra-cotta exterior. Blocks manages to maintain its dignity and early 20th-century elegant details despite major architectural changes happening all around it. Across Market Street the Blue Cross/Blue Shield Building and parking garage stand on the site that once housed the Traction Terminal, a huge-span, vaulted shelter for the interurban trains. The vertical element expressed in limestone and granite is very powerful on the BC/BS complex, but the project failed to take advantage of its prominent site. The approach from Illinois or the Circle is misleading. You see the company's "plaza" at Market and Illinois and logically assume that it leads to the front entrance. However, this is not the case. The plaza deposits one at an eighteen-story wall of cold dark granite, gray glass and limestone, the building literally giving the "plaza" a cold shoulder. The actual entrance is on Market Street, flanked by great granite-enclosed fresh-air returns that at a first glance resemble large planters. Perhaps it is no wonder that the BC/BS Building ignores the plaza, for it contains little of beauty or interest, just a driveway and four circular areas of weeds with four undernourished trees. It is sad to think that a company that has such a keen interest in our lives would give us a major complex that seems so dead and uninviting. Surely urban development and private enterprise can do better.

Surrounding some of the westside parking lots are a number of historically and architecturally significant landmarks. Millitary Park, the city's first park, northwest of the Statehouse, was used extensively during the Civil War, but only a plaque remains to record the events that took place there.

Northeast of the park are the Maennerchor and Masonic Temple Buildings, where craftsmanship reached a zenith in the beautiful stone and brickwork.

107. Camp Sullivan Military Park

The acreage was added to the state by Congress in 1827. It was the first city park in Indianapolis and the site of the first state fair in 1852. It became a marshalling center for three years during the Civil War.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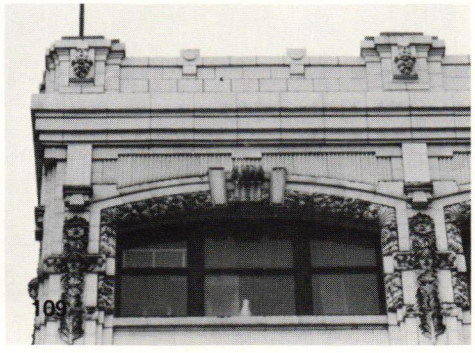
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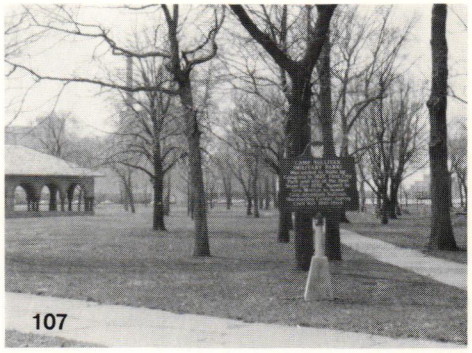

107

108. Blue Cross and Blue Shield
120 West Market Street
1971; Architect: Lennox, Matthews, Simmons and Ford, Inc.

The BC/BS complex is built on the site of Indianapolis' historic traction terminal. The strong vertical element is expressed in limestone and granite. The parking-garage stairwell with its glass wall is particularly pleasing at night, when the lighting gives it the appearance of a large-scale sculpture.

109. William H. Block Co.
50 North Illinois Street
Original portion 1912; Architect: Arthur Bohn

Note the terra-cotta carvings at the top.

110. Roosevelt Building
9 North Illinois Street
1923; Architect: Arthur Bohn

Gothic revival in style.

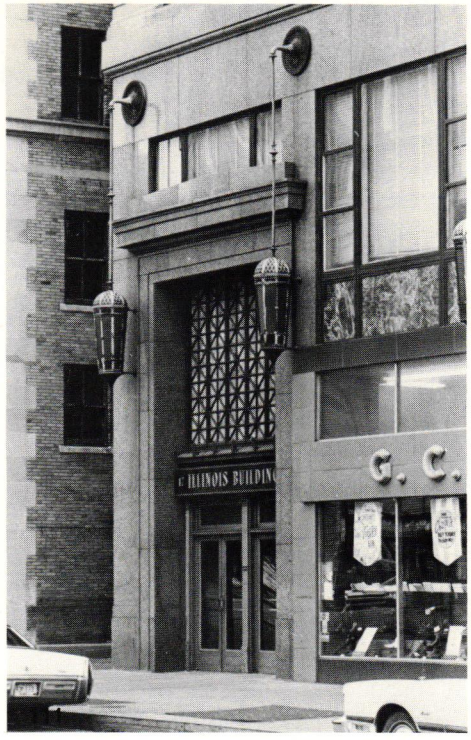
111. Illinois Building
17 West Market Street
1925; Architect: Rubush and Hunter

The custom light fixtures are a prominent feature.

112. Maennerchor Building
502 North Illinois Street
1906; Architect: Adolph Scherrer

This magnificent three-story brick structure incorporates the finest in the South German architectural tradition. Gabled wings join at right angles with the main wing running east and west. The exterior is graced by fine decorative motifs and by the bright orange tiled roof. The Maennerchor has excellent facilities for cultural activities including an 800-seat auditorium, dining room and rehearsal hall. At one time the walls featured frescoes and symbolic paintings. The German Maennerchor (music) Society erected the building for instruction and appreciation of the great German composers. During World War I the name was changed to the Academy of Music. During its heyday, noted musicians, such as Efrem Zimbalist and Pablo Casals, played here.

110



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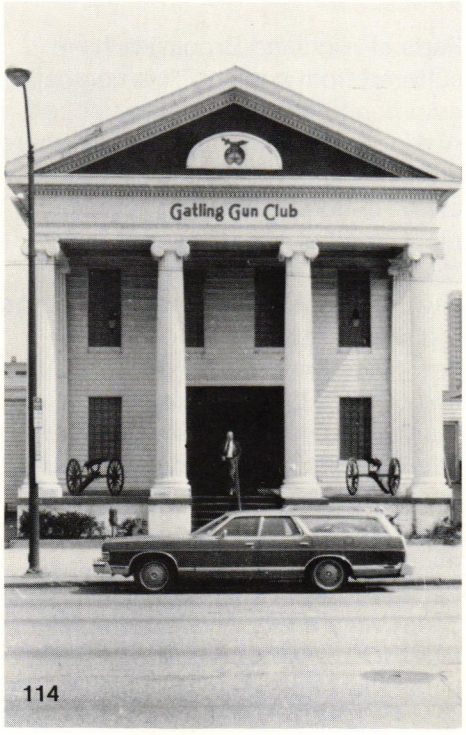
113

113. Masonic Temple
525 North Illinois Street
1906; Architect: Rubush and Hunter

Neo-Classical limestone facade.

114. Gatling Gun Club
709 North Illinois Street
1869

The columned porch is of Neo-Classical design. Note the gun!



114

Downtown Indianapolis is a study in contrasts, wide open areas versus tight compact spaces. Some buildings, because of the importance of the automobile and parking, have been decimated and the remainder stand isolated, making it hard to imagine the subtle changes from commercial to residential that once were such a distinct asset. We have gained parking but have sacrificed a portion of the history, architecture and ethnic culture of our city.

It contains plush offices for bank presidents, and littered doorsteps for the bowery bums. It probably has more war memorials than any other city, and its open, public spaces are the envy of cramped, eastern cities. Indianapolis sits upon a flat terrain, unrelieved by great rivers or mountains, but from a few stories up, the city seems filled with trees and lush foliage. All of these are part of the city, giving it a character and a personality all its own. Indianapolis is a major urban center with a melange of "the good, the bad, and the ugly."

Highland-Brookside

The Highland-Brookside area developed along the banks of Pogues Run. A small stream was named for George Pogue who in 1820 had a blacksmith shop near where Michigan Street crosses it today. He disappeared while chasing Indians who had allegedly stolen his horses and is thought to be the last white man to die at the hands of the Indians in central Indiana. In 1825 the State Legislature appropriated $50.00 to "clear Pogues Run of a source of pestilence," a situation that still exists.

While the area developed along Pogues Run, the current boundaries are man-made, being Massachusetts Avenue, Sherman Drive and Washington Street. It remains strongly residential, supporting industries around it, beginning in the 1860's with the manufacturing of arms for the Civil War at the arsenal, through the short-lived auto boom of the 20's, to RCA and many smaller industries presently.

Woodruff Place is the epitome of the residential character of the neighborhood. It is a stabilizing force and a leader in the current movement to restore the Eastside to its former grandeur. Working together, the Woodruff Place Civic League and the Northeastside Community Organization have brought many needed services to Highland-Brookside.

Tenth Street, lying just north of Woodruff, has always been the heart of the commercial district. Although such bright commercial spots as the Rivoli Theater no longer draw outsiders, small shops serve the community much as they always have.

Brookside Park effectively serves its adjacent community. It influences more private property by presenting a great perimeter to its neighborhood. It is a linear park, following the course of Pogue's Run. People move past more of it and have to cross it more often than other parks in the city. People live with and about this park rather than beside it. For most people in the neighborhood, going to the park merely means crossing the street. The long-range plan recommended by the Department of Metropolitan Development calls for the park corridor to be strengthened.

Parts of Highland-Brookside have suffered from neglect. This neglect, common to the older sections of all American cities, reminds us that there are flaws in our lifestyle. Our "throw away" culture leads us to discard the old instead of maintaining it. The "fiat money" for new things comes cheaper than the labor and knowledge required to revitalize the old. Our new living units can be built cheaply and quickly, but the carelessness of our new technology demands lenient tolerances. Long ago "new" lasted for one hundred years, then fifty, now more like seven (if you buy the maintenance contract).

Today we are mobile. Or is it transient? Does it do any good to invest time, labor and money into our habitat when it is so temporary? In five years a new busing plan may take us elsewhere. Our jobs may move to a building by the new Interstate, or a newer Interstate may move us out of our homes. We dare not trust our neighbor; we don't know who he is. He is temporary too. He can hurt us and run, so we don't open up to him. Since we don't know our neighbor, we can't recognize strangers. This arrangement is conducive to neither physical nor mental security.

Since the quality of our physical environment depends so much on sociological factors, it is important to note the activity of neighborhood organizations. Neighborhood cohesion and maintenance of inner-city homes is a focus of the Citizens' Forum. The Citizens' Forum is based on a "block club" concept with the intent to improve the urban environment. Organization NESCO is fighting to preserve the Highland-Brookside area. Effective utilization of our existing resources, such as those in the Highland-Brookside area, will come about as we rediscover the virtues of "neighborhood."

115

115. Dearborn Hotel
3208 East Michigan Street
1920

This is the tallest building in the area and thereby a strong focal point for local residents. The Dearborn gym is well-known for its local basketball leagues.

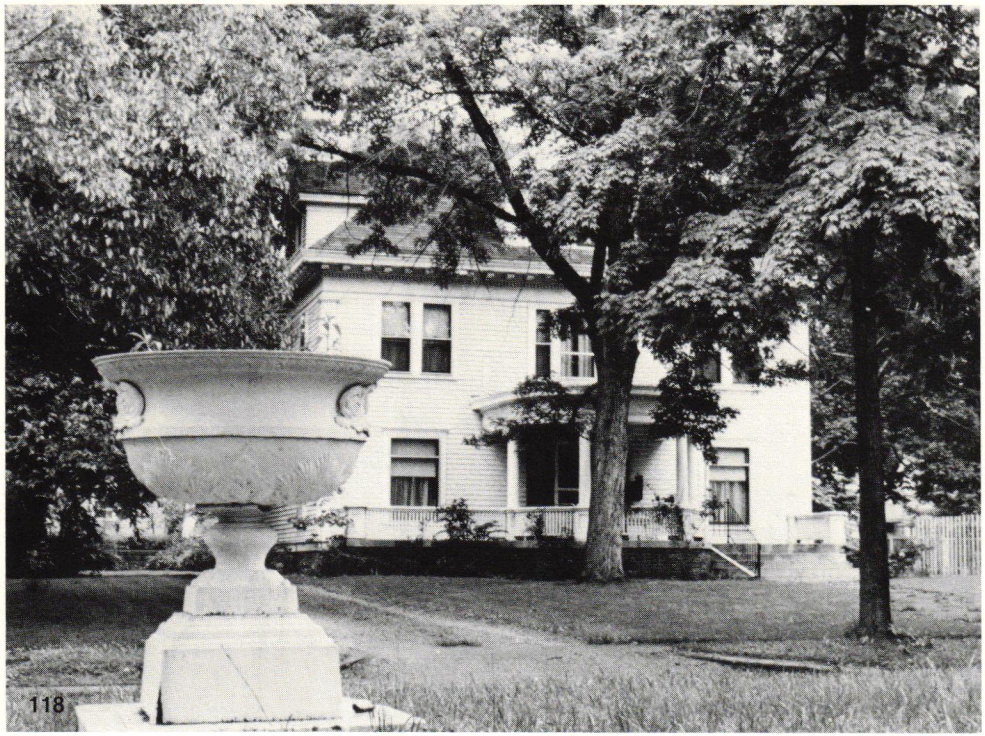
116. Spades Park Library
1801 Nowland Avenue
c. 1920

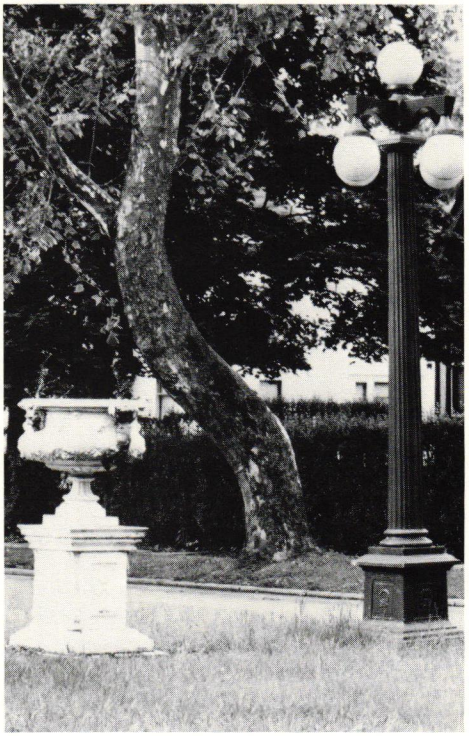
116

117

117. Steele Residence
801 East Drive
1904; Architect: Brandt Steele

Brandt Steele is the son of T. C. Steele, renowned Indiana Artist.





118. Woodruff Place
1872

When does a group of houses become a neighborhood? When will that group of houses produce a feeling of being someplace special? Woodruff Place is just such a special place. It is probably Indianapolis' finest example of the neighborhood environment and of the effect that the environment can have on those who experience It. Containing homes of little architectural merit, long past their prime, the neighborhood, surrounded by the city, lives on through its residents who cling to the sense of security provided through the sanctity of "The Place."

In 1872 the Army arsenal, presently Arsenal Technical High School, provided the curiosity for a leisurely carriage ride for James Woodruff and his bride. Riding east past the arsenal, Woodruff was overwhelmed by the giant elms and sycamores in the area known as the "Dark Woods." Inspired by a recent tour through Europe, Woodruff sensed an opportunity for a dream come true. He planned to develop the "Dark Woods," creating the formality of Versailles in a park-like residential setting. On October 2, 1872 lots measuring 80′ x 170′ were plotted on the eighty acres which reportedly cost $240,000. A two-foot-wide strip of ground surrounding the acreage was set aside for a permanent fence. Statuary was presumably ordered from Mott, a cast-iron industrial plant in New York, but actually, the castings are believed to have been made in Cincinnati.

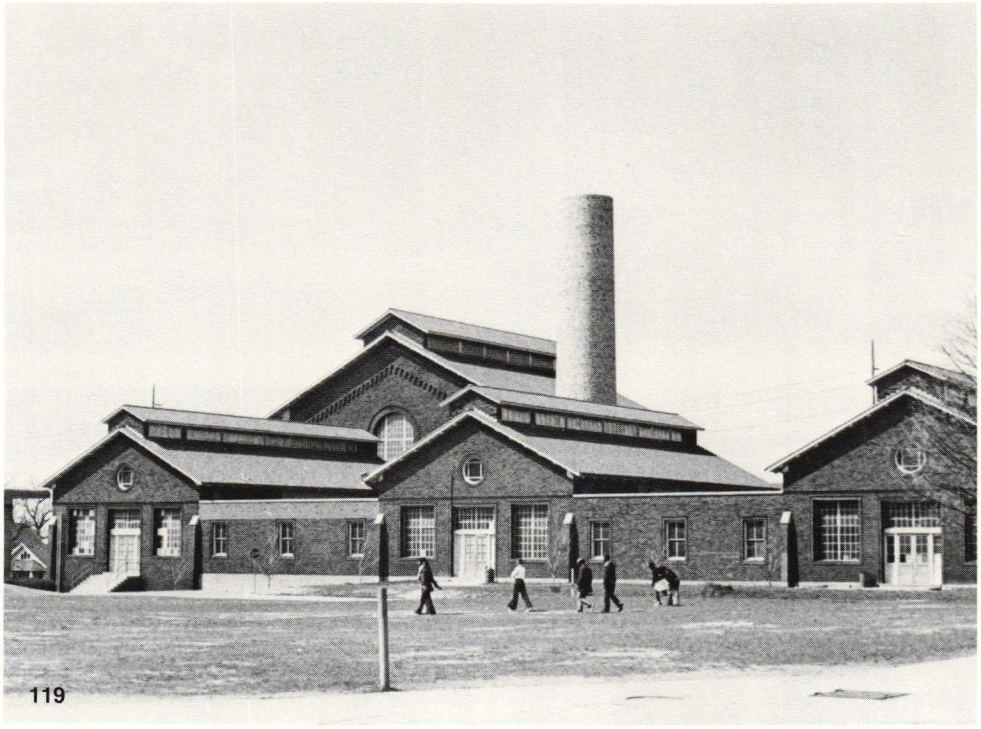
Three main drives and one cross drive were constructed. Woodruff began construction of his own home. Woodruff Place was becoming a reality. When the panic of 1873 hit, creditors immediately demanded cash. Woodruff lost everything he had and returned to Albany, New York, where he died in 1879 at the age of thirty-nine. But, the man who had originally come to Indianapolis to develop a water company had left his mark in another way, for in 1875, with the panic over, socialites began buying, building and moving into the new homes of Woodruff Place.

On August 8, 1876 after an unsuccessful attempt at gaining fire and police protection from the city of Indianapolis, Woodruff Place became a corporate city. By 1887 building permits were issued only for homes with a minimum value of $20,000. Woodruff Place had become everything that Woodruff had dreamed of.

Author Booth Tarkington used a description of Woodruff Place in his novel, *The Magnificent Ambersons.* James Whitcomb Riley wrote poetry describing the grounds. Author Lew Wallace, while visiting his sister, who, at the time, owned the original Woodruff mansion, completed and corrected manuscripts for his novel, *Ben Hur.* Architect Brandt Steele, son of the artist T. C. Steele, lived in Woodruff Place.

By 1913 Indianapolis had expanded to surround Woodruff Place and then wished to annex the residential community. Another campaign by Indianapolis Mayor Lew Shank in 1922 again failed to gain annexation.

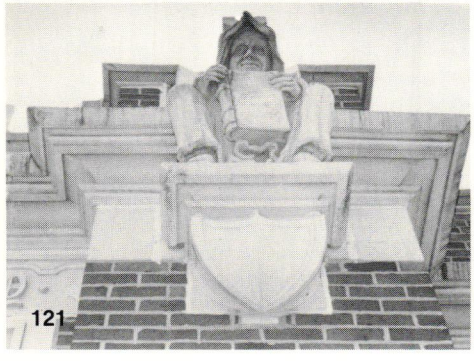
The Woodruff mansion was leveled in 1936, and by 1940 all of the original homeowners of Woodruff Place had either died or sold their homes. The once gracious mansions were divided into smaller tenements by investors. In 1953 by a vote of four to three, the City Council approved annexation to Indianapolis. The glorious days of Woodruff Place were gone, but the residents' determination to retain Woodruff Place as a town remained strong causing them to fight until November 2, 1961, all the way to the U. S. Supreme Court. The residents continue to battle to retain the vitality of this inner-city neighborhood. Woodruff Place is unlike most other neighborhoods in that it is defined by strong architectural elements: the iron fence, the stone wall, the strength of three main drives. A walking tour of this neighborhood and a study of the detail of another time, when horsedrawn carriages traveled its drives, gives one a sense of experiencing a place and causes one to imagine. A curiosity is the similarity of the esplanades, to the front and to the back of the Bates-Hendricks House (see caption), which Woodruff owned just prior to developing his dream.



119

119. Arsenal Technical High School
1500 East Michigan Street
1863 Supervising Architect: Issac Hodgsott
1920 Treadwell Hall; Architect: Vonnegut Bohn & Mueller
1940 Stuart Hall; Architect: Pierre & Wright
1958 Morgan Hall; Architect: Allen & Kelley
1966 Anderson Cafeteria; Architect: James Associates

The arsenal, an eleven-bay, brick-with-limestone-trim structure was used during the Civil War. Indianapolis residents quickly became attracted to the aura of war, exemplified by the storage facility. It was during a Sunday afternoon carriage ride to the arsenal that James Woodruff became entranced by the woods (now known as Woodruff Place) located to the east of the facility. In 1903 the arsenal was closed and sold at public auction, and in 1904 the Winona Technical and Agricultural Institute opened. In 1912 the grounds were transferred to Indianapolis Public Schools to become Arsenal Technical High School. Today it is the only open-campus type school facility in the Indianapolis Public School system. The continuance of the college-type campus plan is assured and further enhanced by renovations and additions being planned.



120. Highland Park
3800 East New York Street

The view towards the Mile Square is among the best in the city.

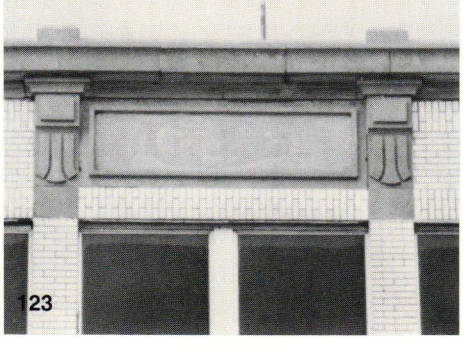
121. Public Library
2822 East Washington Street
c. 1910

122. Firehouse Color Lab
1030 East Washington Street
c. 1900

The building, originally built as a firehouse, has been retained and converted to a photo laboratory.

123. Cole Motor Car Company
730 East Washington Street
1910

It is doubtful this structure should be in the Guidebook at all. The nostalgic reason for its inclusion was the fact Cole was one of the largest auto manufacturing companies of the early 20th century. However, the stone carved Cole emblems just below the cornice were chipped away recently. With the Art Deco detailing gone, it is just another warehouse.



Fountain Square/ South Meridian

The near-southside community is the victim of progress, progress first associated with the canal, then the railroads and finally the Madison Avenue Expressway. Transportation routes shape cities. It is probably not by chance that Meridian coincides with an Indian trail of the 1820's; it was South Meridian Street that provided access to the city for migrants from Kentucky, Virginia, Tennessee, etc. It was the Internal Improvements Act of 1831 that attracted the Irish, fleeing a famine, and the Germans, seeking political refuge. Work building canals and railroads was plentiful in Indianapolis. The Irish, with little money and therefore little choice, had to live near their work in Broad Ripple and South Meridian. The Germans, with more money and more choice, settled nearer Fountain Square, Lockerbie and North Meridian.

The completion of the canal in 1836 attracted industry along its banks, but before success could be realized, the canal was made obsolete by the railroad. The completion of several railroads in 1844 also brought industry and helped save Indianapolis. People could travel and ship goods knowing the precious cargo would arrive. By 1855 seven railroads streamed into the city. The Southside was bustling. The Kentuckian, Tennessean, Irishman and German, the Jew and the Black all flourished within a giant melting pot.

At its peak in the late 1800's, the Near-Southside did prosper. Three theaters served the civic minded in Fountain Square with two more theaters nearby. The large Italianate homes and businesses of South Meridian were evidence of a stable community. The Near-Southside was one ethnically and economically mixed neighborhood. The railroads were good to the Southside, but with the good came the bad. It was impossible to cross the tracks. One took his life into his own hands in attempting to visit "Downtown" from the South. In time the railroad tracks were elevated and a "Union Station" consolidated the many trains entering the city.

Cities grow along transportation routes; they also follow sewer lines. The sewer lines to the south stopped at Pleasant Run Parkway and so did city development. In the 1930's, as the sewers were extended, development continued.

The Southside has never enjoyed the luxury of easy accessibility to Downtown, but in the 1950's, with the Southside growing by leaps and bounds, the Madison Avenue Expressway was built. Now the people moving to Southport, Homecroft and Greenwood could commute. The door to the South was open. The congested traffic on South Meridian, Shelby and Virginia Avenue was alleviated. The need for the shops, restaurants and housing decreased as well. What once was a strong, homogeneous community was split by the progress of transportation.

So what is left behind? Fountain Square has the potential of being a great outdoor shopping plaza, complete with fountain, but at the moment it is riddled by 30-mph automobiles without a place to park. So the once-proud neighborhood shopping center loses its pedestrians to the threat of the car.

South Meridian has the potential of an "Old Town," adorned with 1870 Italianate charm. It doesn't have the porno shops of North Meridian, the trailer sales of West Washington, or the strewn commercialism of East Washington. But for now, it waits!

The intrusion of the concrete continues, proceeding to divide what neighborhood cohesiveness remains into yet smaller increments. The inner loop greatly helps those people commuting from the suburbs, wanting to drive swiftly past the dwelling structures and the people who can't have the choice of moving to the suburbs. It is in the city where life begins. Our suburbs can only be as good as the heart of the city. When the city's heart fails, then...

The Interstates signaled the best individual system of transportation man has yet devised. Everyone wants one nearby. The railroads were once viewed with the same optimism, but that opinion has wavered. What's to become of the mass of concrete that is continuing to divide neighborhoods and displace people?

124

124. Fletcher Place United Methodist Church
501 Fletcher Avenue
1872-1880

The flat facade forms a strong focal point for motorists traveling southeast on Virginia Avenue. Asbury Chapel purchased the old family homestead of Calvin Fletcher in 1870. The ground was broken in 1872, but the auditorium was not completed until 1880. The church was renamed in honor of Calvin Fletcher, whose family had been quite generous to the parish. Due to its setting and its uncompleted towers, it seems reminiscent of its European predecessors.

125. Indianapolis Farmers Market
445 South Street
1926

One of the few remaining outdoor markets where farmers can sell produce directly to the consumer.

126. Bass Photo
308 South New Jersey Street
1897

Originally built for a commercial photographer named James Bayne, this small brick structure contained the largest skylight and operating room in the state. W. H. Bass purchased the building in 1899. Bass Photo has the largest collection of photos of Indianapolis history available.

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127. Wallace Residence
601 Fletcher Avenue
1866; Architect: Francis Costigan

This small stucco residence is the only remaining building in the city which Costigan is believed to have designed. The details bear a strong resemblance to other Costigan work, such as the Blind School (now demolished). Eliminate the porch to better grasp the original design.

128. Joseph White House
441 South Park Avenue
1863

The home is an example of the Federal style of architecture.

129. Calvin Fletcher School #8
520 Virginia Avenue
1876; 1915

Originally built to serve as an elementary school, it became the city's second high school. The facility was named in honor of Calvin Fletcher Sr., who was quite instrumental in creating the Indianapolis Public School system.

130

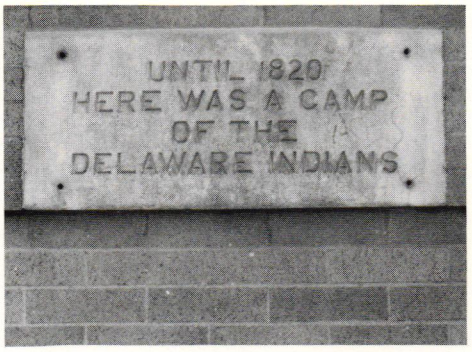
130. Fountain Square
Virginia Avenue at Prospect Avenue

During the 1860's, the square was known as "The End" due to its being at the end of the mule-car line. It was the turn around for the mules and cars to return back downtown. It was a shopping and living center. In 1890 the square was named for a fountain sculpted in the form of a maiden. Today another fountain graces the center. The Ralph Hill fountain is of bronze, depicting a pioneer family. The fountain is mounted atop a foundation of red slate and marble. Sculptress Myra Reynolds Richards completed the work in 1924 for an unveiling by Mayor Samuel Lew Shank. As the traffic increased, the fountain was removed for a time to Garfield Park. But, due to the demands of the residents, in 1969, the fountain was returned amid joyous festivities including bands and a parade. Builders of today's "modern" shopping centers would do well to study the history and development of this once "modern" shopping center.

131

131. St. Patrick's Parish
950 Prospect Avenue
1929; Architect: Adolf Scherrer & Sons

This imposing facade of Spanish-Renaissance influence was built on the site of an earlier church destroyed by fire. The adjacent Park Place Apartments (formerly the church rectory) are reminiscent of the earlier structure, built in 1875.



132. Pleasant Run Childrens Home
1404 South State Street
1868

Of German influence, this building houses the same children's home for which it was originally built.

133. Sanders/Childers Home
1016 Palmer Street
1822

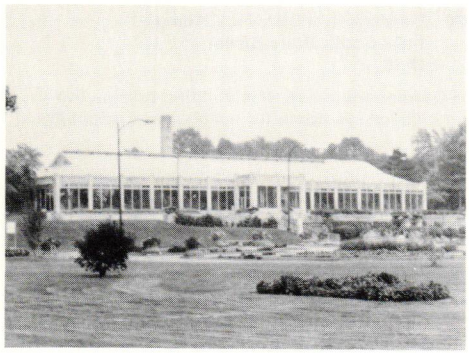
This is considered to be the oldest remaining building in the city. Built by William Sanders, it is of the first brick made in the state. Note the twin chimneys of Federal style influence. The odd angle at which it is placed to the street reflects the path of existent Indian trails in 1822. A plaque on the school opposite the house notes the existence of a camp of the Delaware Indians in 1820.

134. Ketcham/Hyneman House
701 Lincoln Avenue
1848

Ketcham, son-in-law of Samuel Merrill, purchased the land from William Sanders in 1821.

135. Bates/Hendricks/Coburn/Hagedorn House
1526 South New Jersey Street
1851; 1856; 1865

The south portion was built by Harvey Bates, first sheriff of Marion County, and is believed to date from 1851 when a long, sweeping drive provided access to the house from Madison Avenue. The original portion is Greek revival and the 1856 addition is French Mansard. Thomas A. Hendricks purchased the house in 1865. Hendricks served as Indiana governor, U. S. senator and was elected vice president of the United States in 1884. He died after being in office for one day. In 1872 James Woodruff bought the house and grounds. It is theorized that Woodruff designed the esplanades and subdivided the land the same year. Woodruff then purchased land to the east of Indianapolis and developed Woodruff Place. Col. Colburn lived in the house while fighting to preserve Garfield Park for the city.



136. Garfield Park
1871 Conservatory
1955; Architect: Burns & Burns

Named for President Garfield in 1881, the park provides and stabilizes an attractiveness and spirit which pervade the surrounding neighborhood. The value of its open green space is difficult to measure. But the mass of concrete, soon to be placed along the northern border, is measured as a "symbol of progress" by all but the park users. No longer will Pleasant Run seem an extension of the park. The roar of the engines will violate the tranquility. The "formal gardens" were executed in 1915 by George Kessler and architects Vonnegut & Bohn. The three fountains were among the first to be electric. The adjacent "conservatory" was the first aluminum building in the city. The "pagoda" was erected in 1903 by Daniel Dupre. The "pagoda," which translates "good fortune," is well-named if this bandstand still stands, for it is now endangered. The Civil War Memorial was sculpted to commemorate the Confederate soldiers who died at Camp Morton Prison Camp. The memorial was relocated in the park with the abandonment of Greenlawn cemetery in 1920. The "Lawton Statue," 1907, by sculptor Niehgus, was unveiled by President Roosevelt as it formerly stood in front of the now demolished Marion County Court House.

137

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137. Yoke Farmhouse
27 Manker Street
1842

An example of Greek revival influence, this frame structure is among the early houses of Indianapolis. The farm once consisted of 160 acres and included much of Garfield Park. The streets in the neighborhood were named in honor of the Yoke sons. Part of the early holdings were sold to provide access for the Madison Railroad, the first railroad to enter the city.

138. Emmerich Manual Training High School
2405 Madison Avenue
1951-1953; Architect: D. A. Bohlen & Son

139. St. Joseph Shrine of the Faithful Departed
South Meridian at Pleasant Run Parkway
Holy Cross Cemetery
1874

The German influence is obvious.

140. Sacred Heart Church and Rectory
1500 South Union Street
1885 and 1875, respectfully

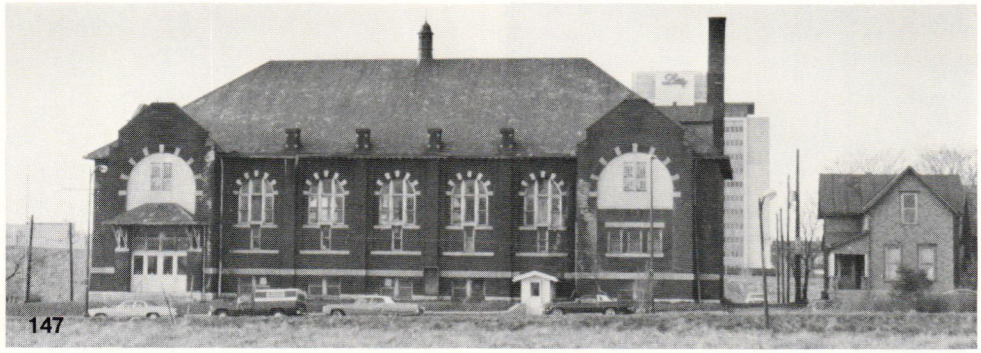
A church was felt necessary due to the distances to the two other German Catholic churches, St. John's and St. Mary's. The rectory was erected first, the first floor being used for a school, the second floor for the church, and the third floor for the monastery. The then-popular Gothic revival church was far beyond the means of the new parish. It was only through the fact that the members held the contracts for the church and did most of the work themselves and through the leadership of the Franciscan Brothers who drew the plans and did much of the carving on the woodwork, that the church was completed. By 1885 the congregation grew to 350 families and was able to complete a second tower. The monumentality of the entrance and the steeple contrasts nicely with the residential scale of the neighboring houses, providing an intimate feeling. The emphasis is upon worship, not upon a paved parking lot.

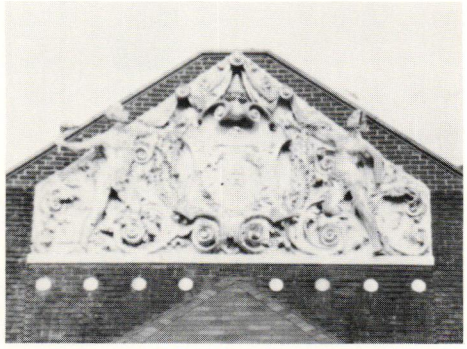
141. Clune Building
1402 South Meridian Street
1886

Italianate style.

142. American Fletcher National Bank
1125 South Meridian Street
1925

An example of Greek revival influence.





143. Shapiro's
800 South Meridian Street
1920

The best deli in town.

144. Gauss Residence
645 South Meridian Street
1860

Charles Gauss, once a candidate for mayor against Samuel Shank, employed an artisan who had worked on the state capitol to perform work on this house. Of particular note is the hand-carved woodwork inside. The unusual frame-constructed Neo-Jacobean house boasts a splendid tower.

145. Sommer Residence
727 Union Street
1868

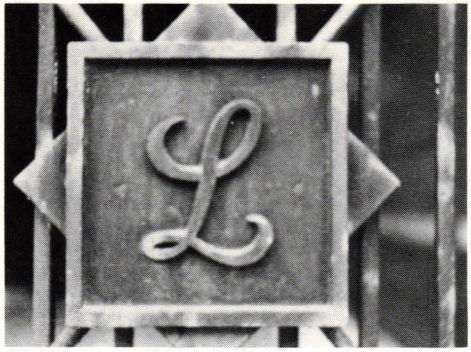
A fine example of early Italianate style in middle-income homes. August Sommer later built the home on East McCarty.

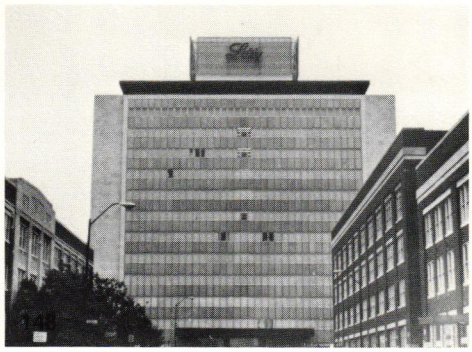
146. Sommer Residence
29 East McCarty Street
1880

August Sommer must have enjoyed the Italianate style, because he went out and built this bigger and better Italianate home.

147. Southside Turnverein
236 Prospect Avenue
1900; Architect: Adolf Scherrer or Vonnegut and Bohn

One of the few remaining German social halls. The sculpture on the west elevation was executed by Rudolf Schwarz. Today this exemplifies the result of our changing lifestyles. Don't try to get there. It is almost impossible.





148. Eli Lilly Company
307 McCarty Street
1957; Architect: D. A. Bohlen & Son

One of Indianapolis' best-known industries and research centers, it forms its own cluster of buildings. It seems almost "campus" in plan. The main building is on an axis with the Administration Building, Lilly Center and the Research Building. The 1881 beer vaults of the Schmidt Brewery remain to enhance the dining area below.

149. Lilly Center
800 South Madison Avenue
1969; Architects: Vincent G. Kling & Walter Dorwin Teague Assoc.

The exhibit is worthy of a visit. The large glass areas form an exciting entry suggesting the multiple levels inside.

150. Lilly Lab #1
309 McCarty Street
1934

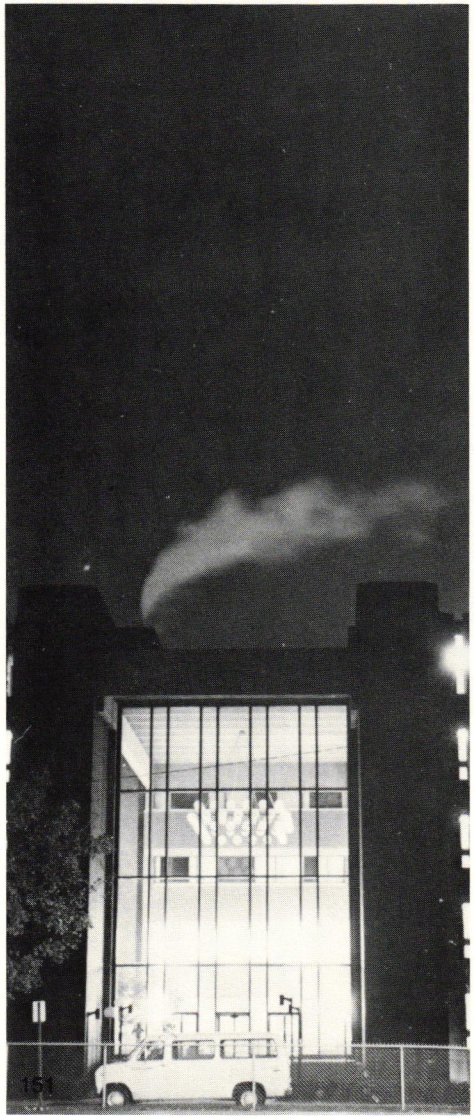
This is an exact replica of the 1876 Lilly Laboratory. The building was reconstructed from a single remaining photograph of the original building. The dimensions were established by counting the bricks.

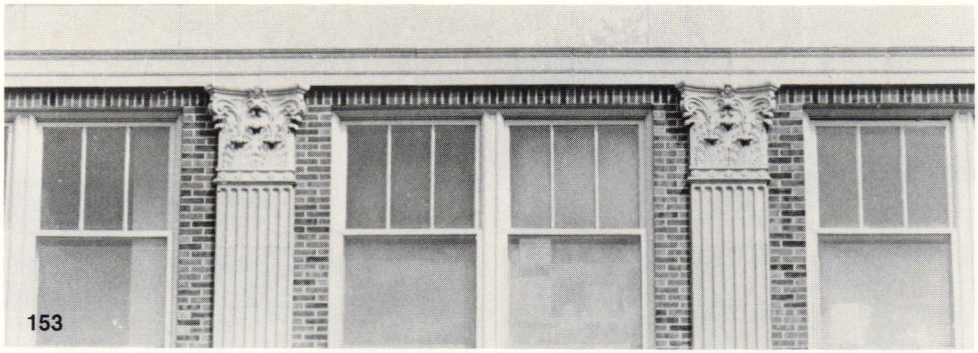
151. Lilly Research Building
850 South New Jersey Street
1968; Architect: Vincent G. Kling

The four-story entry adds to the monumentality of the building. The nicest contribution of the structure is in its relationship to the complex.

152. St. Paul Lutheran Church
717 South New Jersey Street
1882; Architect: Dietrich A. Bohlen

This edifice is built on the site of another Lutheran church destroyed by fire. The German Gothic influence is evident. The frontal tower, belfry, and steeple with four miniature steeples all originate from the fatherland. German inscriptions remain to tell the story of an earlier prosperity. Although not a part of the Lilly holdings, the church forms an important focal point to the Lilly campus.





153

153. Wood High School (Emmerich High School)
501 South Meridian Street
1895; Architect: Wilson Bros. & Co.

The design is a result of a nation-wide competition. It was the first manual-training school in the country. Architects Bernard Vonnegut and Arthur Bohn taught drafting there.

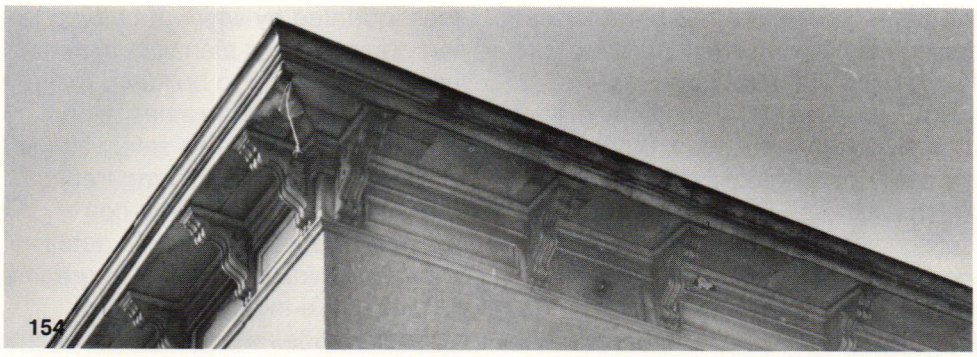
154. Residence
602 South Meridian Street
c. 1885

Italianate style.

155. United States Post Office
125 West South Street
1973; Architect: James Associates

156. Essex Warehouse
366 South Meridian Street
1870

The Italianate style of the Victorian era is readily apparent. What is especially unique is the fact that the detailing is cast iron. This building should be placed into context with the buildings on South Meridian just north of the railroad tracks. Pre-cast concrete panels form the outer protective skin to the large expanse of warehouse.



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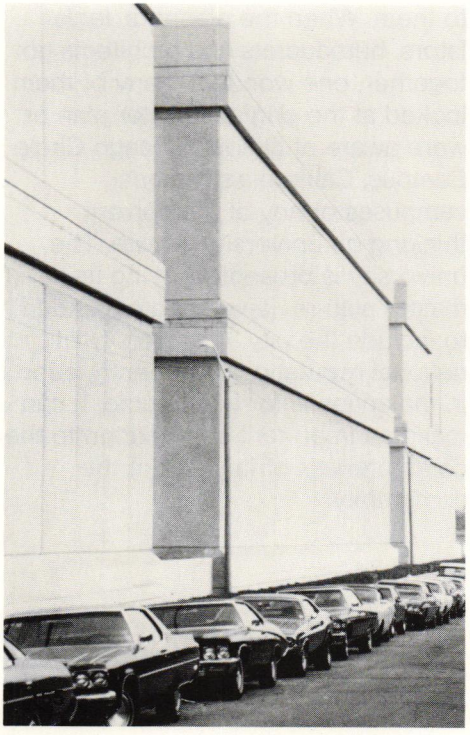

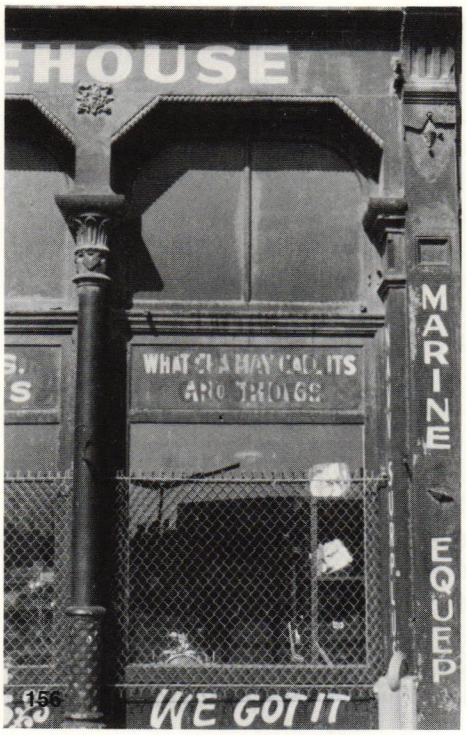

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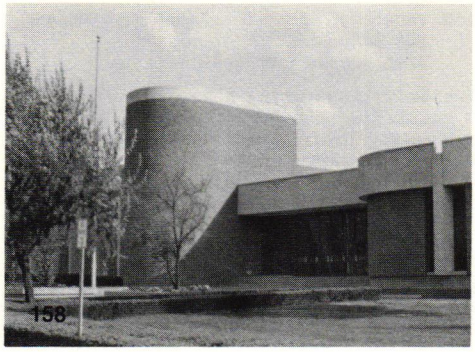

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I.U.P.U.I.

I.U.P.U.I., the combined campus for the biggest rival institutions in the state, has grown at a fantastic rate. Any facility built to serve thousands of commuter students must consider its impact on city growth patterns and the surrounding community.

The new buildings stretch south and east toward the downtown area from the existing hospital complex. Some of the nation's most renowned hospitals are a part of this conglomerate. Coleman, Long, Riley and University rub shoulders with LaRue Carter, Marion County General, Regenstrief and Krannert. The I.U. Medical Center is one of the largest producers of doctors in the country. Ordinarily, concentrations of this importance would be surrounded with apartments, shops and restaurants to support the college population. This could not be further from the truth. The schools and hospitals are huddled together, surrounded by fenced parking lots, patrolled walkways, grass and White River. The pedestrian traffic that universities usually generate is nowhere evident. The few vacant blocks that separate I.U.P.U.I. from the State House grounds are a formidable wasteland that few dare cross. The growth of the Indianapolis campus is an evident, costly investment in quality education, but it has not appreciably changed the area in which it is being built. The cleared landscape forms an island to which thousands of students flock, but remain isolated from the urban existence around them. Interaction between university and city remains an unfulfilled ideal.

If the university had started building from Meridian toward its Medical Center, the school might have reinforced the city's faultering transit system, spurred renovation of the semi-industrial buildings to serve the school and generated student street traffic. This planning opportunity has been lost, however. The good intentions and the buildings will probably remain hidden behind chain-link fences and locked car doors.

The lack of overall planning is not enhanced by the fact that the buildings themselves are nondescript. The brick and concrete vie with each other in an unresolved visual question of which is the structure and which the infill. Each building is an entity unto itself, oriented by whim of parking lot and original street plan with minimal linking of building to building. Not even a passing gesture has been made to move students safely across Michigan Street's onrushing traffic. The original hospitals were constructed of brick with classic details. The new buildings are gray aggregate concrete with highly articulated exterior facades which stand in sharp contrast to the masonry masses next to them. When the planners, legislators, bureaucrats and architects got together, one wonders if any of them looked at the original master plan or were aware of Illinois' Chicago Circle Campus, California's regional campuses or any of the current thinking on university growth. The university is presently having its master plan reviewed and expanded to include the city. A university of national reputation has been needed in Indianapolis for a long time. It can make an important contribution to the completeness of facilities in the community.

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158. Law School
735 West New York Street
1968; Architect: Wright, Porteous & Lowe, Inc.

The curvilinear walls relieve the hard lines of the brick and concrete structure. The building is a far cry from the old Maennerchor Building which the law school formerly occupied.

159. Cavanaugh Hall
925 West Michigan Street
1968; Architect: Reid, Thompson, Boots, and Associates

160. University Hospital
1100 West Michigan Street
1970; Architect: Fleck, Burkart, Shropshire, Boots, Reid & Assoc., Inc.

161. Long Hospital
1100 West Michigan Street
1914; Architect: Robert Frost Daggett
1949 Remodel; Architect: D. A. Bohlen & Son

162. William H. Coleman Hospital for Women
1100 West Michigan Street
1928; Architect: Robert Frost Daggett
1950 Remodel; Architect: Ed James

163. Indianapolis Fire Department Training Center
1400 West Michigan Street

This tower looms in front of you on your westward journey. It is particularly impressive when the firemen are jumping off to learn how to fall properly.

164. Marion County General Hospital (City Hospital)
960 Locke Street
1875; Architect: Adolf Scherrer
1920; Architect: Herbert Foltz
1963; Architect: McGuire, Shook, Compton, Richey and Associates

Part of this complex dates back to the Civil War. Wing upon wing was added to Dr. Dunlap's folly to create this hospital. It is one of the largest in the country.

165. Regenstrief Institute for Health Care
960 Locke Street
1975; Architect: The McGuire & Shook Corporation

This building has divided its mass by accentuating vertical bands and mechanical towers. The overall effect is a strong statement of clean gray/white aggregate.

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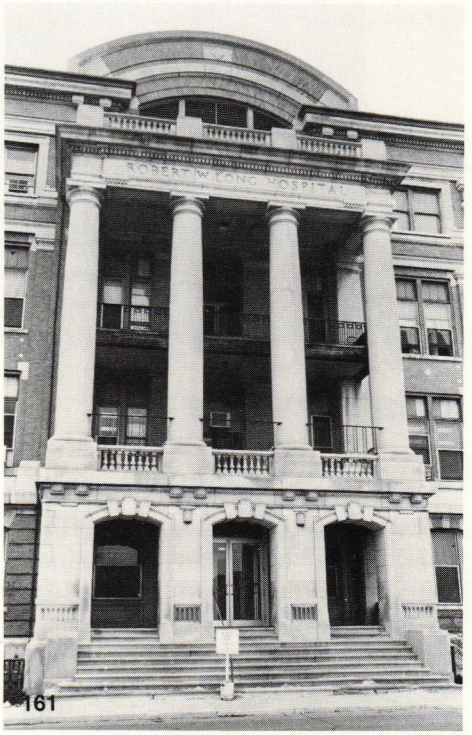

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166. Walker Theatre
615 Indiana Avenue
c. 1920

This is the most important landmark on Indiana Avenue.

167. St. Bridgets Church
801 North West Street
c. 1880

The ancient copper spire of the church stands as a symbol of the era when the church was the center of neighborhood life.

Indiana Avenue

West of Meridian Street development proceeded along industrial lines. The canal and railroad track formed the boundary and provided the necessary link for moving raw materials and transporting finished products. The brick warehouses and manufacturing plants spread up Illinois, Capitol and Senate. These buildings had large glass areas with operable windows. Skylights provided natural illumination and ventilation to the central areas of the buildings. The motor car plants were multi-storied and had service courts to move items in and out of the production lines. This was not as efficient as one-level operations and Indianapolis, a city that had as many automobile facilities as Detroit, watched as Stutz, Dusenberg, Cole, and Marmon failed and abandoned their headquarters.

The warehouses and industrial plants slowly blocked in their windows and barred their skylights. Fluorescent lights and ventilators replaced nature and the new solid exteriors repelled would-be theft. Many buildings from the 1920's still function in this area. New industrial parks close to the interstate exchanges and air transportation have left many other buildings vacant. After being vacated, the building is usually vandalized, then demolished and turned into a parking lot.

The baroque planning concept of the city envisioned diagonal streets radiating from the square and visually terminating in a focal structure. Only Virginia Avenue, with the Fountain Square Building, and Indiana Avenue, with the Walker Building, fulfilled Ralston's concept. These buildings make important contributions to orienting the driver and creating a sense of place for the pedestrian.

The forty-five-degree-angle street creates pie-shaped sites that produce buildings similar to New York's Flatiron. The designer of today seems incapable of dealing with this shape, for both Massachusetts and Kentucky have been expropriated to form new square sites. The triangular wedges of the K of P building, Indiana National Bank, Lincoln Hotel and Arcade buildings are gone from the city scape. The Pfafflin Grocery at Indiana Avenue and Vermont draws its last gasps as the genre of this demolished species. This Victorian stone and brick structure with weeds

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in its gutters, vents from its ornamental bull's-eye window and pigeon encrusted dentil work embodies that hearty spirit of growth and permanence which typified the person who put up his own money to build a "home" for his business.

Today's grim deterioration of Indiana Avenue attests to the population flight, job flight and investment flight from the inner city. The Walker Theater served as an entertainment mecca to the area's residents. This brick and Egyptian terra-cotta structure was a positive symbol of Black community pride and individual achievement. Madame C. J. Walker was the nation's first Negro millionairess; her hair-care and beauty products were distributed across the country. Restrictive housing practices forced a cohesive Black community until the 1950's. As the housing market expanded, the avenue suffered a major decline in population and wealth. As the shops and services lost their middle-class clientel, the buildings were closed, vacated, abandoned, vandalized and demolished. The swinging jazz and gin joints which produced the "Funky Broadway" of the Ink Spots and Wes Montgomery closed their doors. Little of the vitality of thirty years ago remains on the avenue.

In the 1930's a large subsidized housing complex represented the best thinking on creating a new environment. It still contains viable concepts, but as with so many government projects, the prospects are as grim as the regimented facades.

A comparison of our government housing with the showcase develop-

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168. Lockfield Gardens
900 Indiana Avenue
c. 1935

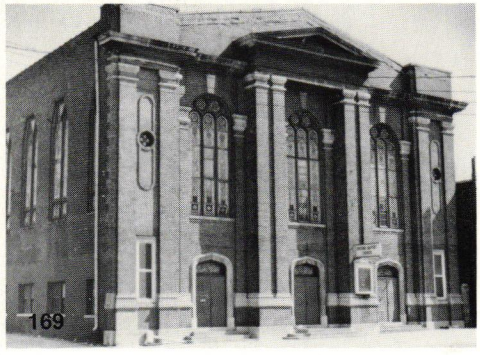
This was the first attempt at public housing in the city. The claim that, within six months after opening, a large number of the units' plumbing fixtures had found their way into local pawn shops, merely shows that public housing problems are not new. The sturdy brick units and imaginative incorporation of a shopping facility within the complex attest to its good design. The questions might be who was Lockfield and where are the gardens?

169. Second Baptist Church
420 West Michigan Street
c. 1900

This russet brick facade blends slender pilasters and fenestration into a classic motif. The church remains as a symbol of stability amid the rapidly changing downtown environment.

170. Bethel American Church
414 West Vermont Street
c. 1890

French Romanesque with strong influences from H. H. Richardson.



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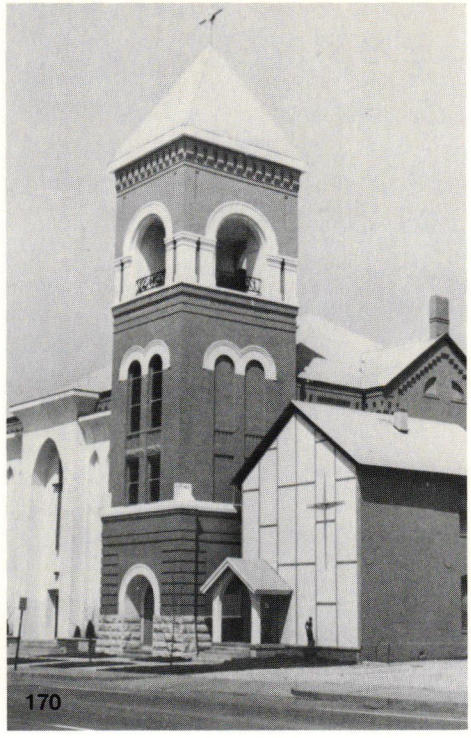

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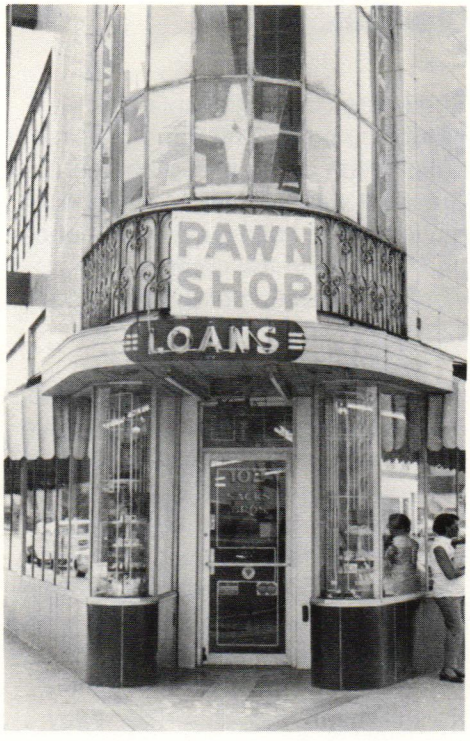
ments of Scandinavia usually neglects the vastly different social and cultural backgrounds of the people to be housed and the governments doing the planning. Defensible space may be the only valid design concept of the latter twentieth century, but it does not deal with why we must defend ourselves or how to remove fear of our surroundings. Public housing must not always represent the barest minimum of design consideration. Ask where the architect, contractor, administrator and legislator live? It will not be in public housing. Ask them if they would want to live in the complex they just created? The truthful answer will be "no way." Until what is built is desirable and available to everyone, the future of public housing will remain a marginal investment at best and an environmental crime at worst.

When a designer is instructed to "update" a building like the Bethel American church, which is still very much in use, he must approach the job with great sensitivity and trepidation. He must respect the existing architectural statement and endeavor to fulfill the desires of the client. This is an undertaking fraught with dangers when dealing with a building which has a strong character. If you destroy that spirit, the entire composition will be broken and a weaker product will be the result.

This church was a deep red brick with massive stone arches and slender, fragile, Gothic windows. The sturdy bell tower remains, but the entry facade has been "modernized" by a white sprayed-concrete shell. The outlines of the lost windows sink into the cement like some surgically created cavity. The mustard and white color scheme has the unfortunate effect of isolating the building parts and calling attention to the design disparity. An old building, like a society matron, may have a lot of life left in her, but if she doesn't apply her make-up judiciously she'll look like a painted hussy rather than a grande dame.

The area west of Senate Avenue and east of White River contains a large amount of open land. Close to the heart of the city, a number of old factory and warehouse buildings are waiting for reuse. The government has revitalized several of the declining apartment houses to furnish low-cost housing. The close proximity of I.U.P.U.I. could boost the entire area. All of these elements are at work in the Indiana Avenue sector but no real unity or leadership has yet evolved.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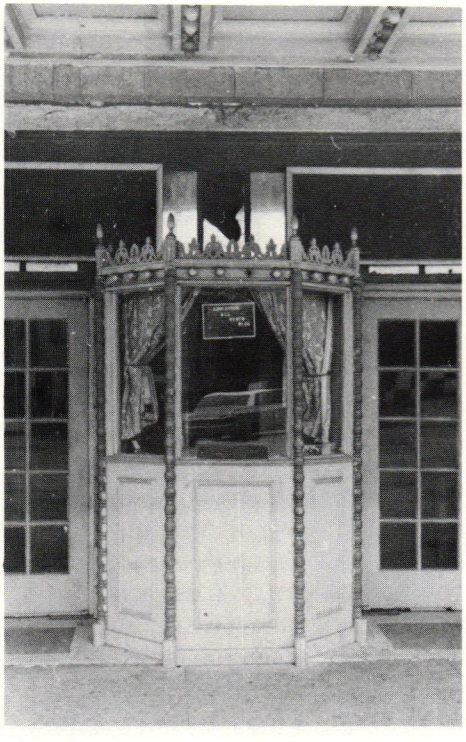
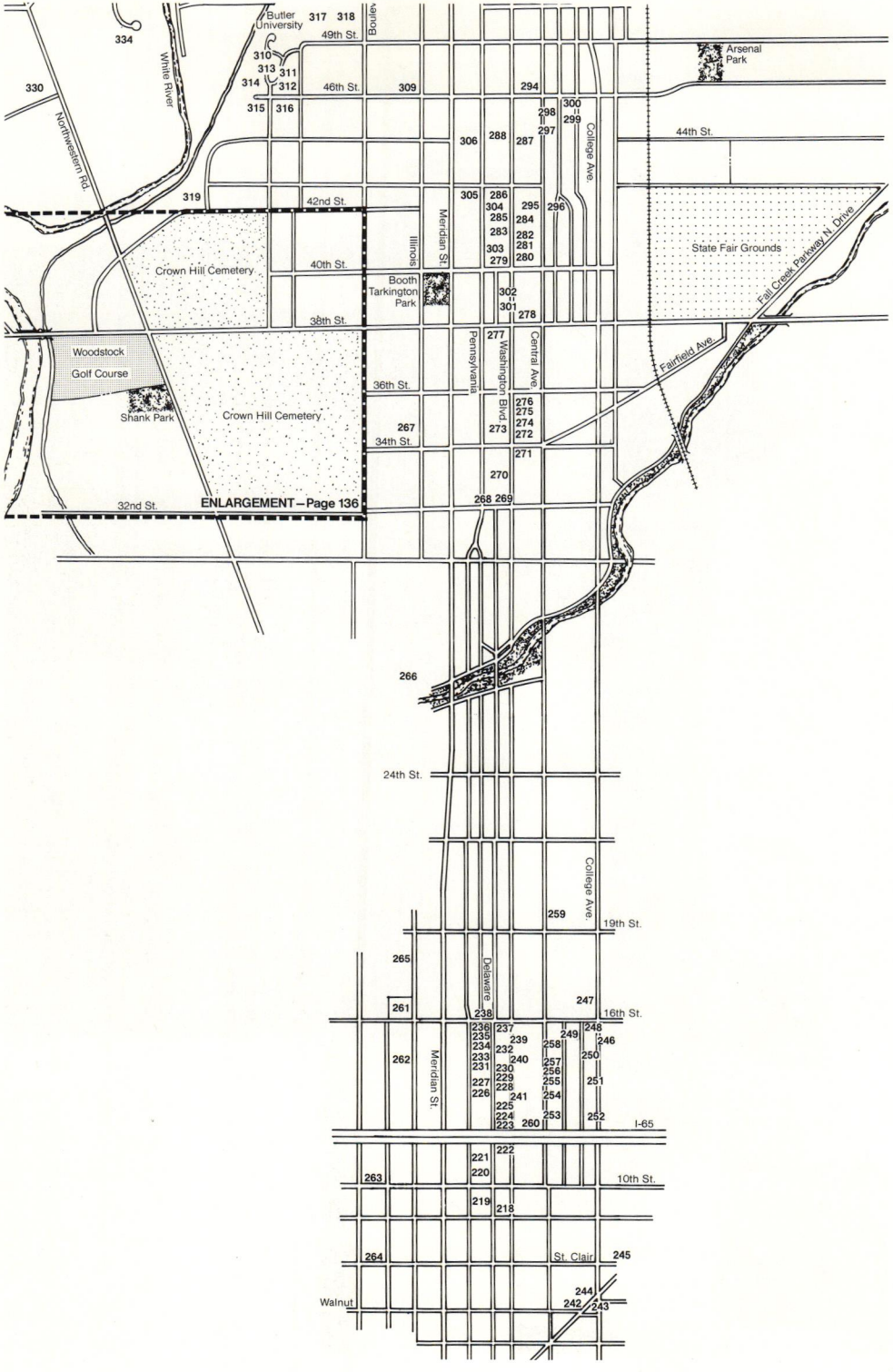


CLEO'S
MOND-BAR



Northside

The homes of Indianapolis' Mid-Northside represented the physical culmination of the turn-of-the-century dream. It was the tangible symbol of having arrived at a state of affluence and "a place in the community." It was the realization of the Puritan Ethic.

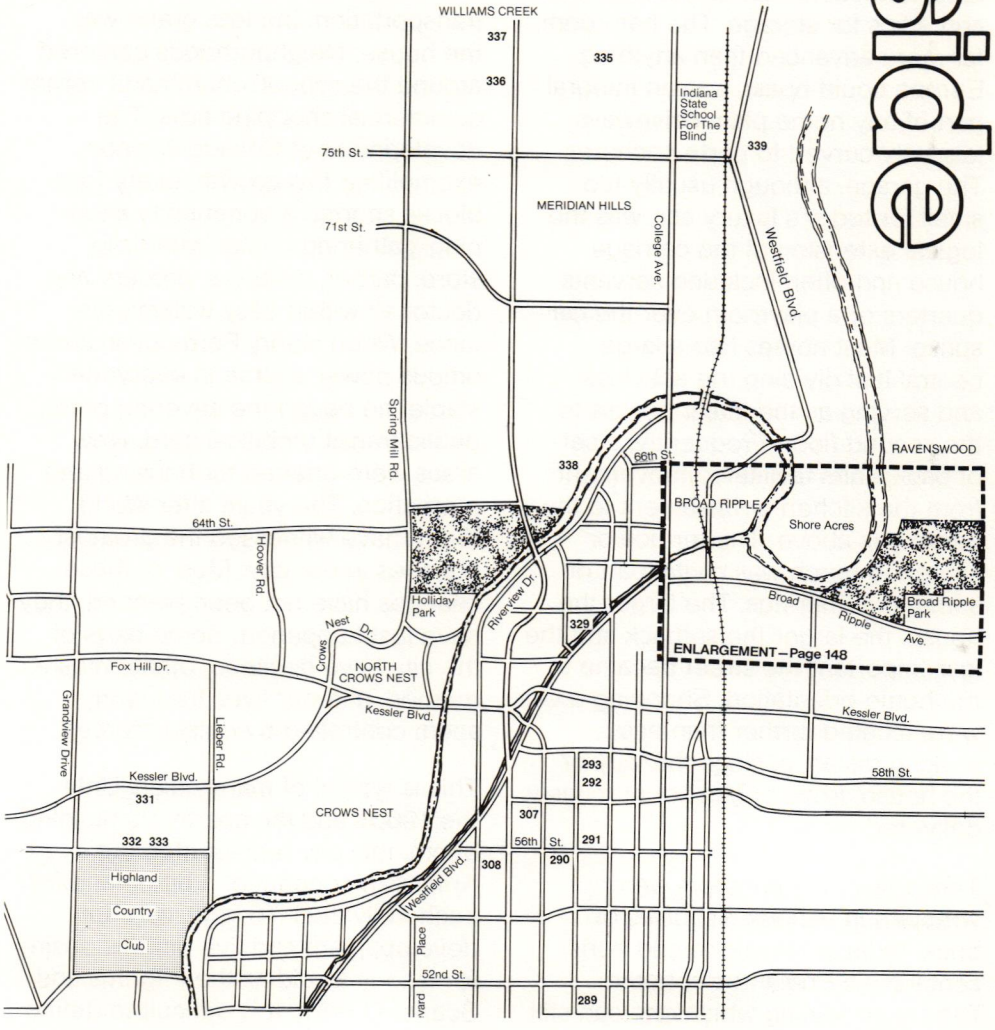
Homes on Pennsylvania, Washington Boulevard and Central Avenue have large manicured lawns, stately trees, leaded-glass windows, garages with servants' quarters and multi-gabled roofs. There is enough space to create a proper setting for the Tudor-timbered cottage, the Palladian villa, the Rhine-haus lodge, the mini-chateau and the Colonial revival home. As one moves further away from this patrician nucleus, the homes are more modest in keeping with a different work status.

The American Prairie school of architecture died on the train from Chicago to Indianapolis. Europe, however, fared much better. The European eclectic cornucopia combined with American plumbing and electric lighting produced spacious and livable homes, usually with more amenity than is found in our standardized buildings of today.

A house serves as an extension of personality. The image a person wishes to convey to the outside world is shown by what he wears, drives, eats and lives in. It is especially true when a client has his own house designed by an architect, a practice which is becoming rare. There have always been a multitude of builders'

houses rather than unique creations. The copies, however, are lifted from well-designed originals, rescaled, and redistilled to fit a popular vernacular of what is fashionable and stable. Just as today's ranch-style homes echo the original Wrightian prairie houses of Chicago, the turn-of-the-century homes of the Northside reflect a concern for the European motifs and Colonial America. Comfortable living is more the keynote of Northside life than obvious show. Room for children to play, room to store everything, room to entertain, room to have privacy, room to grow without becoming detached are all part of the old, Mid-Northside.

The homes fall into two categories: wood and masonry. The more affluent the owner, the more stone that would be apparent in the construction. The homes below 38th Street are for the most part large rambling two-story wood. Frequently these turn-of-the-century giants have been subdivided into multi-family dwellings and are owned by non-resident landlords and corporations. The few brick homes in this area hold their age well and that may be the reason so many people demanded brick and stone be used on the large stone homes of the Northside. One should not overlook the small, well-cared-for, white frame homes of the working class. It is because of these people that the mansions were built.



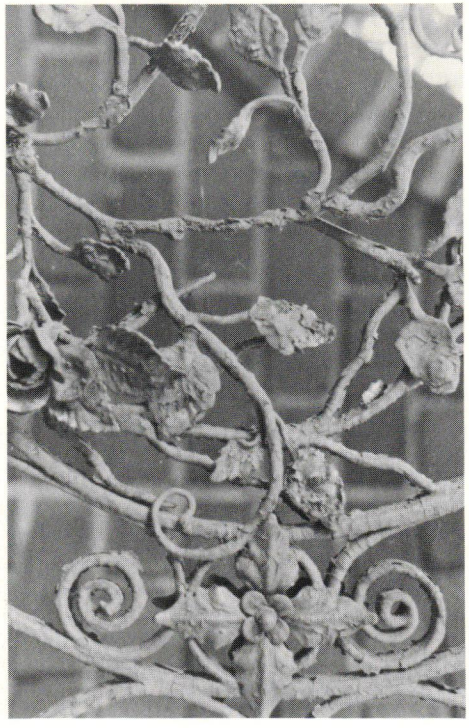
These homes cannot be faulted for a lack of sensitivity to human comfort. The furnaces were large and the coal rooms separated by at least two doors from the laundry room. The traceried glass windows and French doors could be opened to permit air movement during the summer. The ceilings on the first floor were higher than on the second story, in keeping with the scale of the spaces they served. (Standard sizes of wallboard and paneling had not yet been invented to regulate all wall heights.) Most homes had complete basements and attics for storage. The bathroom, far more advanced than anything Europe could boast, was an integral part of any home plan. Driveways leisurely curved to porte cocheres. The garage, although usually too small for today's luxury car, was the logical extension of the carriage house and often included servants' quarters or a playroom over the car space. Most homes had a large central hall dividing the activities and serving as the major access to the second floor. Frequently, a set of back stairs facilitated movement from the kitchen or basement to the bedrooms above. The terrace or screened porch was a vital part of summer gatherings. The larger the house, the larger the setback and the less important the street became to the home orientation. Shopping areas were located further than easy walking distance, since the lady of the house drove or had her purchases delivered.

These planning precepts were wrapped in various disguises of brick, Indiana limestone and horizontal New England clapboard. The single feeling which one can still glean from these homes is stability. A "solid foundation" which allows a home to last longer than its mortgage life is a concept of a society that believes in continuity and long-term value, not a quick turnover, rapid mobility and product obsolescence. The changing social environment may make the values which created these homes obsolete, or by using them perhaps the best of these values may be reinforced or instilled.

The city grew along its trolley lines and the further your house was from transportation, the less grand was the house. Neighborhoods centered around the school, church and corner commercial shopping area. The development of College Avenue exemplified this growth; every four blocks sported a community shopping/gathering center with drug store, barber, cleaners, grocery and doctor all within easy walking distance. When Henry Ford put an autonomous power source in everyone's stable, he began the severing of the public-transit umbilical cord. New areas were opened for housing and recreation. The years after World War II have witnessed the greatest changes in our city. Most of these changes have not been planned; they have just happened. Some parts of the city have declined, others mushroomed, and our lives frequently seem controlled by outside forces.

This is typical of many cities. Until the 1960's and the apartment building boom, this city represented the American concept of a bit of land for each individual. To hold, care for, develop, plant and live on, this desire for land is as old as the Pilgrims and Scarlet O'Hara. It is difficult to define this need, and many high-rise Manhattanites would dispute the concept's validity, but there does seem to be a natural bond between man and earth.

The apartment is a habitation with restrictions and responsibilities. Don't paint the walls, don't knock out the wall, don't make noise, don't make waves are a part of getting along in a densely populated development. An apartment does not demand the psychological commitment that a house does, because it does not belong to you. Even if one is not directly destructive, there is a definite lack of concern about an apartment. The house does not relieve the owner from responsibilities; it adds more and it also allows for personal expression.



It is revealing to look at the areas that were vacated by the suburbanite in the last twenty years. While this section deals with the Northside, much of it is applicable to other parts of the city. Few of the areas have fallen apart; they remain pleasant homes in modest neighborhoods. Change is evident, however; the side yards and double lots have been sold and small houses built on them. The density has increased.

The schools, which once formed the nucleus of social activity, reflect the times. In the 1950's neighborhood schools added brick additions to additions to meet the post-war baby boom. While each class had students come and go, the main body of classmates formed a continuous peer group and through the children the parents came to know each other.

The 1960's brought the portable classroom to fill the schools' playgrounds. These well-outfitted rolling rooms were an answer to a rapidly shifting population. This subtle change from fixed investment to "needed mobility" seemed to foretell a Buck Rogers' future with whole specialized units being trucked in and plugged in to meet the various needs of that particular community group. This vision has never reached fulfillment. The desire for racial balance, more a desire of government than of people, may prove to be the end of the neighborhood school in the 1970's. The bus may replace walking to and from school. The declining number of school-age children has removed the need for the portable classrooms in some older areas. Now the original brick structures, usually sound and well-maintained, wait for administrative decisions on their future. The outlying areas wait and wonder how to cope with the anticipated flood of new students. *Quo Vadis?*

With the demise of the corner shopping strip, the removal of the church as a community focus and the possible closing of the neighborhood school, sector identity is becoming a thing of the past. The nomadic urge has developed a nation of strangers. Development and bigness have placed mini-downtowns at the city's four corners. These air-conditioned, 10-to-9 emporiums of mammon are symbols of an age that sells less quality at a higher price. Architecture has two functions: one, the creation of a functioning structure, and two, the satisfaction of the client's or customer's psychological needs. The barest of discount houses can eliminate amenities in favor of price and volume incentives.

The specialized shop must match its decor with its merchandise. People, as McLuhan pointed out, are always looking fondly in a rear-view mirror. Nostalgia is a national perception. Today's interiors are "mood architecture" of our past. Redwood and Ross is an eighteenth century English clothier. Victoria Station is a reflection of the great train days. The Jolly Ox harkens back to Tudor England. The Cork and Cleaver apes the Spanish hacienda.T.G.I. Friday's is Duffy's tavern and the gay nineties rolled into one. These elements are scattered across the landscape as individual identities against their easily forgotten commercial neighbors.

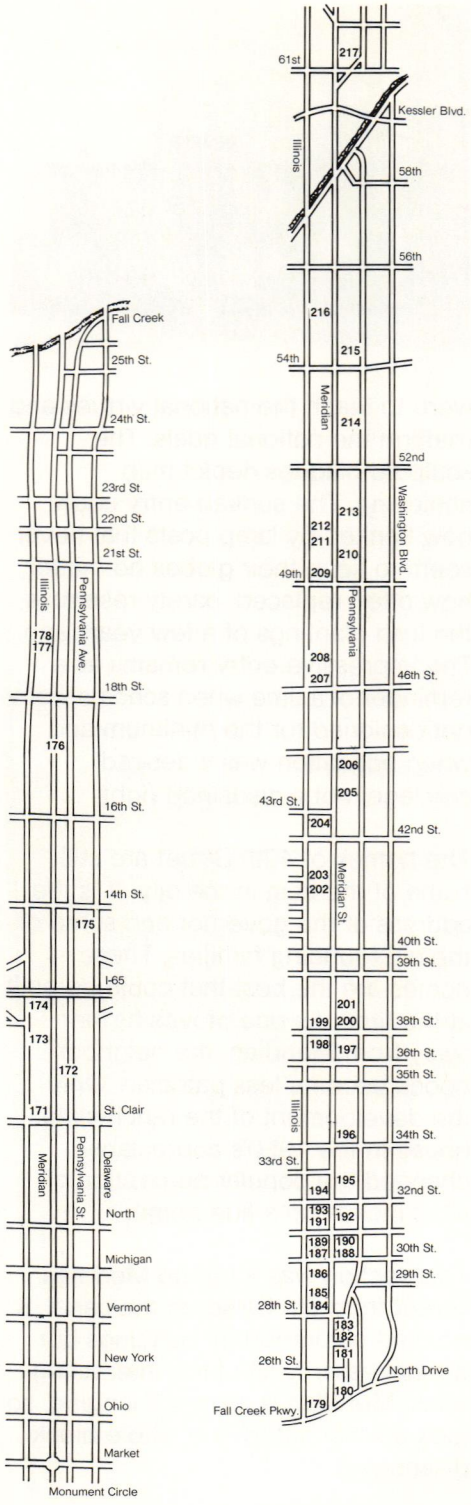
But even this popularity and careful selection of their marketing segment has not brought any cohesiveness to the city. Perhaps the integration of services, economic levels and housing can help to create a climate of togetherness. The economic segregation practiced by government housing, zoning and overly protective restrictions, and the lack of investment money in the center of town has not helped our situation. Indianapolis sprawls in all directions with no real hope of stemming the growth. The zoning variances that change corn fields to shopping centers are handed out with barely a protest. The freezing of land use would send the cost of urban land into the stratosphere. No easy solution is at hand and no one really has the power to implement even fundamental changes without stepping on someone's vested interests.

Good or bad, whether in a gray dilapidated frame house or a fake Swiss chalet, all of us are a part of the city. The city will continue to grow; how well it grows depends on the sensitivity of response to what we want. What we have now is not bad. We realize, however, that it can be better. Working for a better life for our children is the most fundamental of middle class values. It may be the only reason man has moved from the cave to the farm to the city. Even today when the pressures of daily life make the future uncertain, we cling to the concept of bettering our situation. Indianapolis is an "All American City" with all the problems of any other city. A more rational approach to our living environment must be started. Many opportunities for increasing urban amenities will be lost, if the architect and planner are to be relegated to a secondary position in the decision-making process. Sprawl has increased many of the problems of the metropolitan area. It has removed people from people and taken thousands of fertile farm acres out of production. It has pushed the extension of utility lines to their limit and clogs undersized roads with traffic. Planning for a refocus on the city as a place to live in and enjoy rather than a place to fear is a major task. It is this undertaking which we hope to accomplish. The process of "keeping a house up" is terribly hard to define, but very easy to point out when it is not done.

The federal government, in its desire to provide housing for low-income families, opened low-cost loans with minimal down-payments. This process excluded the middle class, because they earned too much money, and it transferred older homes to deserving people who could not keep the property in repair. Whole neighborhoods have changed in a few years. Rapid change prevents assimilation and produces fear. The areas where change has not been successful now show blighted alleys, vacant stores and boarded homes with F.B.I. signs.

The price increases in the last few years have made it hard for the common man to afford Carmel and Nora. The northward expansion of Indianapolis is reaching toward Kokomo. Perhaps this flight could be abated by low-cost loans for the purchase of older homes. This economic incentive must be extended to all the population, not just some, if a truly balanced neighborhood is ever to exist. Offering incentive to repopulate the city is the only way to re-establish a working base. People are what make a city. People create income, demands, service and problems. People are the reason we live together and why we want to be apart. It is the dichotomy of our age; we have met the enemy and we are they.

How do you pass a value structure from one generation to the next? How do you restructure middle-class ethics to have flexibility and stability simultaneously? No system yet devised has that fluidity of purpose to respond to all situations. Unlike the Medieval cathedral or Greek agora, today no single piece of architecture can serve as the tangible embodiment of a city's goals and aspirations. Holding the city together is the goal; providing a better life is the ideal; how to do it is the question.



Meridian Street

Meridian Street was the first linear strip development on the Northside. Striking a semi-straight path northward from the Circle, the street embodies the forces of the city. From speculative office building to prestige addresses, from apartment house to lush mansion, from strip go-go to imposing sanctuary, the development of Meridian reflects the changes in Indianapolis.

The abandoned showrooms and offices close to the interstate attest to the movement from the inner city. The proud businessmen, who erected these structures in the jazzy 20's, covered their buildings with della Robbia festoons, Spanish heraldic shields and serpentine ivied columns. No self-respecting businessman of the 1920's would have considered a building that was totally devoid of decoration. Even the curtain wall systems of the day were of detailed tracery and steel filigree. Proportion has always been a precept of good architecture. Embellishment applied to the proportions of structural necessity was absolutely required for completing any building of the time. Ornamentation can enhance a badly proportioned building; without this visual relief the building is banal.

When the German Bauhaus movement of the 20's and 30's stressed simplicity of form and unadorned expression, it killed the gingerbread business. It also spawned aluminum store fronts and mansard roofs which usually do not express architecture, but merely a minimal budget. With the building boom after W.W. II, every speculative commercial structure would be clad with minimally designed facades.

It is only recently that "mood design," the creation of atmosphere, has become the essential key to marketing profits. The more exclusive franchise food businesses are capitalizing on showy buildings which are the new wave of decorative architecture, flaunting an atmosphere for a price.

Further up the street, speculative offices put their marble mascara in front and their block behind. This complete negation of responsibility to the adjoining streets has relegated them to second-class citizenship. It is strange that it is the rear of these buildings that is most used by visitors. The flat-fronted, non-descript, limestone facades are passed by in favor of alleyway parking.

The old homes that survive below 40th Street have become insurance companies or florists. The apartment house, hotel and office building have supplanted the lawns and elms of the 1890's. Property values remain high even in the decayed 22nd Street strip. Forlorn areas like this have given sin a bad name, but it is one of the few areas in the city that has a lively pedestrian traffic.

The merging of land parcels into building sites still occurs along Meridian, but no such development takes place on Pennsylvania, Illinois, or Capital. Large sections of the central business district remain vacant, weed-filled lots or abandoned buildings. New urban construction requires a two-way flow of personal and public transportation and a feeling that the building's inhabitants are safe. Cross over the Fall Creek bridge and your perspective changes, a little less hassle and more quality construction. No one can say exactly when areas begin to change, but they do. Perhaps the residential quality is permanently killed when one puts in mercury-vapor street lights. Rape goes down, but so does romance. The open feeling is a hold over from the days when this area was entirely residential. New construction frequently has destroyed indiscriminantly the fine homes of the past.

One example of this loss is the new Children's Museum. Two mansions were razed to provide the site. As the low hill was trucked off to the dump, the entire corner changed. The concrete skeleton advanced to the outermost building line and soared to airy heights. The open quality was soon lost behind brick pilasters of all-encompassing proportions.

The brick cladding and panels produce an ominous mass which intimidates the driver and scares hell out of children. The hulking visage at 30th and Meridian is seen by thousands of travelers every day. While this is the most-viewed facade of the structure, it is, in truth, the rear. One wonders if this is a social comment.

At 34th and Meridian stands a monument-in-waiting. Shortridge High School once produced more national scholarship winners than any other school in the state. Now it is threatened with being closed, not because of a lack of students, but because of a change in the students themselves. It is hard to justify the abandonment of viable buildings and the building of new ones to serve the same function. Education is one of the most expensive free services provided by society to its youth. What the student gets out of these years is directly related to his motivation and the ability of his teachers. A perfect educational environment can fall apart if the students won't learn and the teachers are afraid to teach.

Shortridge is a beautiful architectural example of that period when schools were to teach the national virtues and reaffirm the national goals. The sculpted plaques depict man achieving. The sunken entry court, now flanked by lamp posts that never seem to keep their globes no matter how often replaced, barely resemble the lush plantings of a few years ago. The impressive entry remains as a reminder of a time when schools were not designed for the minimum and when education was a desired privilege, not a disdained right.

The homes of 40th Street are still some of the best in the city. It is the address of the governor and some of the old founding families. These homes are the best that could be built at the time. As one moves further away from Meridian, the neighborhoods become less patrician. Only the development of the ranch-style house in the 1950's appreciably changed the popular perception of what makes up a fine home.

This section was a trip up Meridian Street from 9th Street to the canal. It pointed out important buildings but not necessarily all of the interesting ones. Meridian is always changing, so look quickly before the whole block disappears.

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171. I.U.P.U.I. (Old Athletic Club, Old Independent Terunverein)
902 North Meridian Street
1907; Architect: Adolf Scherrer

This noble Florentine Renaissance villa with fine limestone carving, careful proportioning, recessed windows, red tile roof, balcony gallery and heavy eave overhang reminds one of Wright's Oak Park homes.

172. Stokely Van Camp, Inc.
941 North Meridian Street
1925; Architect: McGuire & Shook

This Gothic revival building, clad in white ceramic, always seems clean, even on smog-filled days. The building comes from the 1920's when European details were applied to the steel skeletons of the Chicago School. Windows are scaled to the column spandrels, glazed coffered crosses accent the medieval motif. The building material is similar to the Indiana Theatre. To reproduce their decor today would be impossible.

173. Able's Showroom
1030 North Meridian Street
1926; Architect: McGuire & Shook

Large glass areas are surrounded with ceramic decoration. The abandoned auto showroom attests to the movement from the central city. Its garlanded terra cotta panels and spiraled columns provide more visual relief than anyone can afford today.

174. I-65 Interstate
Highway taxes at work
1960-?

The interstate connection, which strides across Meridian Street like a concrete centipede, caused a goodly number of verbal brickbats before it became a reality. Some advocates saw the inner loop as a great artery, pumping life to the city; protagonists believed that the highway was the last slash in an already torn urban landscape. Now it waits for completion.

175. St. Peter and Paul Cathedral
1347 North Meridian Street
1905; Architect: W. W. Wrenwick, New York City
1936; Architect: D. A. Bohlen and Son

The Corinthian columns proclaim the steadfastness of the church amid the harried stream of daily traffic. The limestone facade is proportioned along Classical lines and deserves a grand vista which is impossible on the reconstructed site. The firm of D. A. Bohlen and Son produced eclectic design with a quality of permanence which is a pleasure to reflect on with today's ephemeral building practices. This is one of the more impressive buildings in the city and does not get the attention it deserves.

176. Merchants National Bank
1714 North Meridian Street
1968; Architect: William Dorsky & Assoc., Cleveland, Ohio

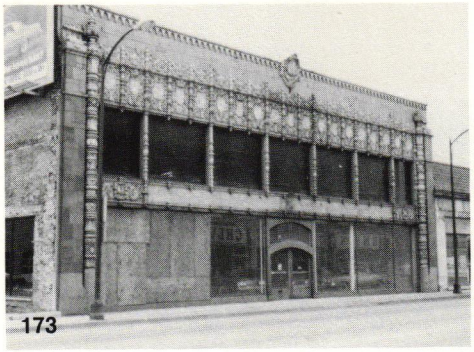
Exuding dignity despite its neighbors, this handsomely proportioned precast concrete structure pays great attention to developing an inviting entry. The glass details show careful study.

177. WISH—Channel 8
1950 North Meridian Street
1965; Architect: Wilson, Morris, Crain, Anderson; Houston, Texas

This crisply detailed glass box set within a formal columnade at least makes a gesture that the facade be complete all the way round. The Yamasakiesque columns are scaled for the building and the passerby, unlike the unfortunate space created beneath the Indiana National Bank Tower.

178. Office Building
2000 North Meridian Street
c. 1940

While the building is of no architectural significance, its occupants say quite a lot about the state of our society. Once this building housed the largest Rolls-Royce dealership in the Midwest. The Social Security Administration then located there. Now the building waits for new tenants.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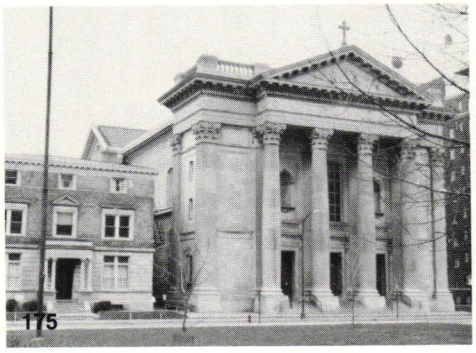
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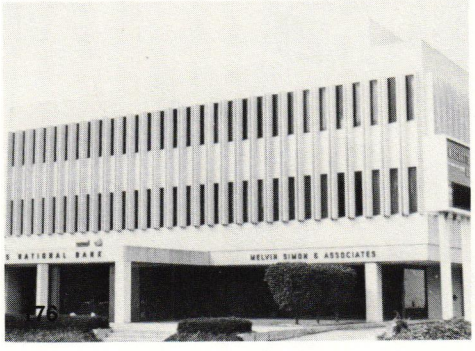

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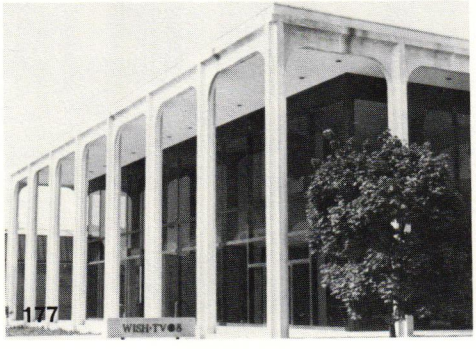

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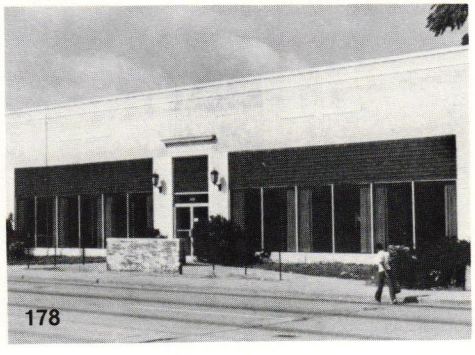
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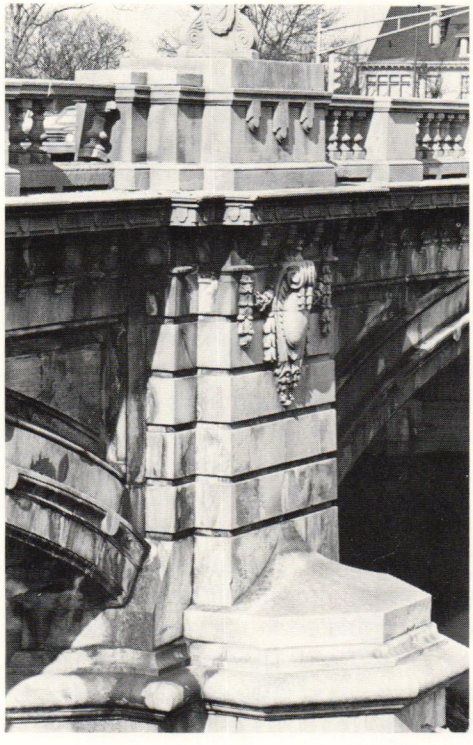

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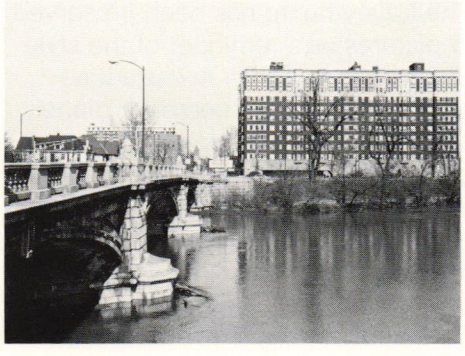

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179. American United Life
1 West 26th Street
1931; Architect: Rubush & Hunter
1965 Addition; Architect: McGuire, Shook, Compton, Richey and Associates, Inc.

AUL is remembered by most motorists for its remarkably corny advertising signs. This catchy weekly punning is in sharp contrast to the mammoth limestone building that sits soberly on its magnificent parkway site. The classical detailing and elegant pillared entry are frequently missed since most people use the vast parking lot at the rear of the building. This building, like so many others, develops a grand facade, then lets the rear do all the work.

180. Marott Hotel
2625 North Meridian Street
1927

The hotel is composed of two large towers, but its bulk is broken up by terra cotta inserts. The interior courtyard has gone through many changes but retains a pleasant French-cafe atmosphere. Although it does not have the spatial qualities of the demolished Claypool, this northside landmark is one of the few still functioning vintage hotels.

181. Sam's Subway
3 East 28th Street

The Attic, Subway, Bedroom and Old Fangled Establishment are a continuing remodeling job. With the constantly changing spatial qualities of the interior, it's good to know that the corn beef remains some of the best in town.

182. Lilly Endowment, Inc.
2801 North Meridian Street
1949; Architect: D. A. Bohlen and Son

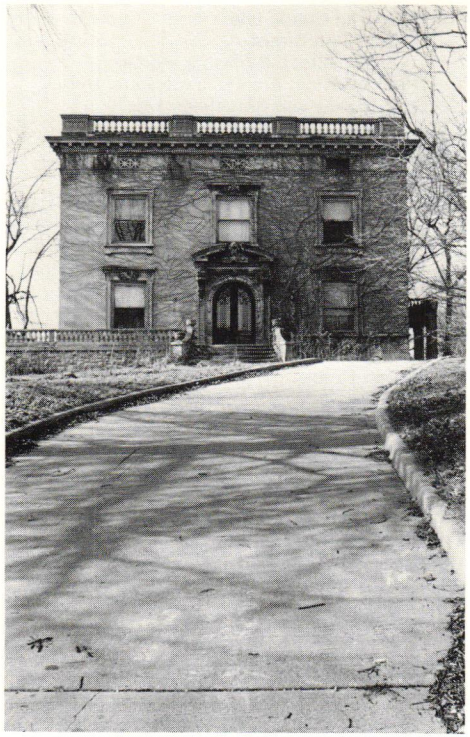
Like a set of building blocks, the former Empire Life Building piles one block on top of the other culminating in a black marble clock tower. The office is a transition between the eclectic use of embellishment and the denuding effects of curtain wall. The building is a symmetrical symbol of solidarity.

183. AFNB
2829 North Meridian Street
1974 renovation; Architect: Browning, Day Pollak Associates

This A.F.N.B. branch is a rehabilitation of a remarkably forgettable facade. The new look is assertive in proportion to the eye-catching brickwork without being gaudy. This is a sensitive remodeling job with a touch of I. M. Pei.

184. Midwest National Bank (Cummins Residence)
2810 North Meridian Street
1909
1971 Renovation; Architect: Perry Associates

This revitalized former residence has super graphics and a restrained logo.



185. Pilgrim Life Insurance Co. (Levey Mansion)
2900 North Meridian Street
1906

The semi-abandoned limestone villa pleads with the passerby to save it from the wrecker's ball. Gracefully turned metal grilles guard the front doors. Half-round bay windows catch the sun. The terrace that used to serve as a late afternoon gathering place now cracks under disuse. Too often what is accepted as lasting is only missed after it is gone. Luckily for the city a sensitive rescuer has saved this grand Meridian Dowager.

Levey

This section has touched upon the planning concepts of turn-of-the-century northside homes. To understand what life was like in the Tarkington days, one must see these houses, not as photographers' studios or porno shops, but furnished as they were in their grand beginnings.

The Levey home has been preserved in pictures as a reminder of the style of our grandparents. It was a time when the family gathered for dinner, punctual, clean and dressed. The glass grapes of the Tiffany chandelier diffused the glare of the Mazda lights and cast small rainbows on the stiff damask tablecloth. Heavy serving bowls with silver ladles were passed from person to person until all had their fill. The bell summoned the maid, who cleared the table and brought in the next course. Dark paneling with tiny carved malevolent masks and moldings were carefully cleaned of microscopic dust before being inundated by lemon oil and wax. Furniture was designed to hold special serving pieces and varied in style to suit the owner's specifications. These mammoth legged, dark oak, black walnut and mahogany pieces were never meant for a small room. They embedded their wood casters into the oriental rugs and resisted being moved in the spring, when the whole house was opened and cleaned of non-existent grime. The velvet curtains were taken down, their cascades washed, the windows ammonia-ed, and then everything was replaced.

The parlors were reserved for tea, reading the paper and quiet talk. Family members had their own special chairs or locations on the settees. Lacy antimacassar protected the velvet upholstery from offensive brilliantine or dusting powder. Potted palms filled in vacant corners that were not already occupied by curio cabinets or lamp tables. Many pieces of bric-a-brac had a historical or sentimental value which could be recounted at a moment's notice by most of the female household. Bronze gods and hunting dogs dimly glowed from the mantle and bookcase.

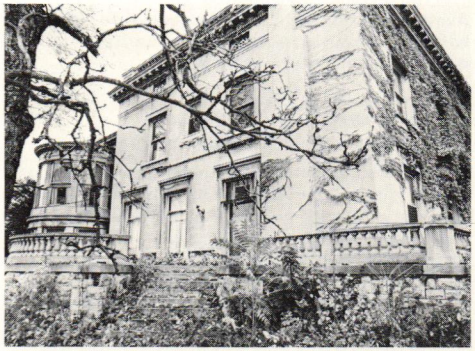
The majestic grandfather clock guarded the front hall; its sonorous gong regulated the flow of traffic to meals and bed. The multi-spired finials and rich wood inlay of the clock are tangible examples of the design philosophy, "more is more." Father wound the clock regularly, and whether or not it matched the time next door didn't matter too much. Five or ten minutes one way or the other didn't change one's way of life.

The house boasted a pipe organ of theatrical quality. The sounds of Bach and Handle would cascade down the stairwell and rattle the Meissen china. Whether for personal pleasure or Sunday recital fete, the organ served as a means of providing music in an era before the crystal set.

The terrace doors were opened to admit the evening breeze. Guests strolled the grounds and drank punch under the elm trees. The flow of Meridian traffic was slower. People watched the new automobiles and the trolleys taking the workers from Downtown to home. How many

envious glances were directed toward the celluloid-collared, straw-hatted men and their crinolined, bowed women can only be guessed. Now the days are past when class distinction was easy to discern. The boundary lines of the leisure and working classes blur to insignificance. The minimum wage, social security and medicare paperwork have made finding help almost impossible for anyone who is not wealthy. What woman would not trade her dish-washer, trash compactor, vacuum cleaner and spray endust for one competent turn-of-the-century domestic?

This easy life style ebbed and a more frantic existence replaced it. Perhaps those who experienced the end of the Edwardian period did not mind the change or realize how different society's standards would be. They were insulated by a circle of self-sustaining friends and cushioned by money. People who were born too late or too poor to know this life-style are apt to idealize what has passed and cannot be regained. This failing must be excused because man always desires that the best of the past be a part of the present. The best of today may be lost, and tomorrow holds fewer promises of better living. The inter-relatedness of life makes it more difficult for a self-directed individual to survive in society. The Levey's had a group of people who performed services for them. These were direct, tangible services that could be measured. Today we buy do-it-yourself books, not because we want to do it ourselves, but because we must to survive. The cost of services is so high and finding someone



capable is almost impossible. It is understandable why we look fondly at the "good old days" whether they were or not. The elms have died, the trolley tracks have been removed, the servants have gone to the factories and insurance companies and parking lots fill the sites where limestone villas once stood.

186. Indianapolis Life Insurance Co. (Fairbanks Residence)
2960 North Meridian Street
1913; Architect: Howard Van Doren Shaw, Chicago
Landscape Architect: Jen Jensen, Chicago

Vice-President Charles Warren Fairbanks resided in this beautiful home. The company has kept the grounds in perfect condition and the ironwork fencing in good repair. This gracefully proportioned French chateau was a jewel among the glittering homes of Edwardian Meridian Street. The careful limestone detailing delights the eye and accentuates the brickwork. The Mansard roof gracefully terminates against the sky. The foyer is an elegant opening to the executive offices. Indianapolis is lucky to have this home preserved and used.

187. Children's Museum
3010 North Meridian Street
1976; Architect: Wright, Porteous, & Lowe, Inc.

The new Children's Museum claims to be the largest in the world, and the city needs a quality natural history museum. It is rather sad, however, that the old home which constituted the original museum was destroyed. Only after the building was run over by a bulldozer, was it discovered that the landscaping was created by the elder Frederick Law Olmstead and was the only example of his work in the city.

188. Admiral Apartments
3025 North Meridian Street
1929

The Indianapolis equivalent of New York's Park Avenue is a tribute to the art decco style. The balconied penthouses and carved finials are pleasant terminations with the sky.

189. Schnull/Rauch Residence
3050 North Meridian Street
1904; Architect: Vonnegut & Bohn

The red tiled, turreted home is the last of a trio of fine buildings. It survives the demolished Children's Museum residence and the Rauh Library. A magnificent stained-glass window on the stair landing shimmers in the late evening sun. This is a grand home of French Romanesque persuasion with H. H. Richardson overtones. So few private residences remain south of 38th Street, that it is hard to believe that only fifty years ago this was the most livable street in the city.

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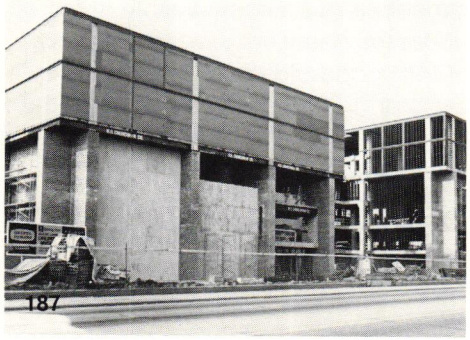
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190. Balmoral Apartments
3055 North Meridian Street
c. 1920

Similar to Brighton's Royal Crescent in England, humanly scaled Classical revival apartments face a central court open on the street side. They seem more nearly complete in their detailing and space allocation than their newer rivals.

191. Baldwin and Lyons, Inc.
3100 North Meridian Street
1964; Architect: Lennox, Matthews, Simmons, and Ford, Inc.

The massive facade is broken to allow a sense of scale and yet convey a great deal of dignity.

192. Buckingham Apartments
3113 North Meridian Street
1911; Architect: Rubush & Hunter

While the mass is bulkier than its neighbors, intricate detail contrasts to make the building eyecatching. The scale is very human and easy to live in.

193. Office Building
3130 North Meridian Street
1958; Architect: Lennox, Matthews, Simmons, and Ford, Inc.

Bowing respectfully to its Bauhaus ancestry, the building is a clean expression of a small office building.

194. Winona Hospital (Metzger Residence)
3220 North Meridian Street
1923

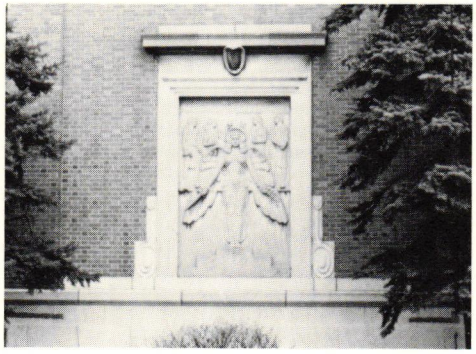
Winona Hospital engulfs the graceful old stone mansion on the corner. The Professional Building flaunts its unfortunately conceived proportions as if to defy the ivy that would cover it. Parking is much more important than approach and the site is covered with it.

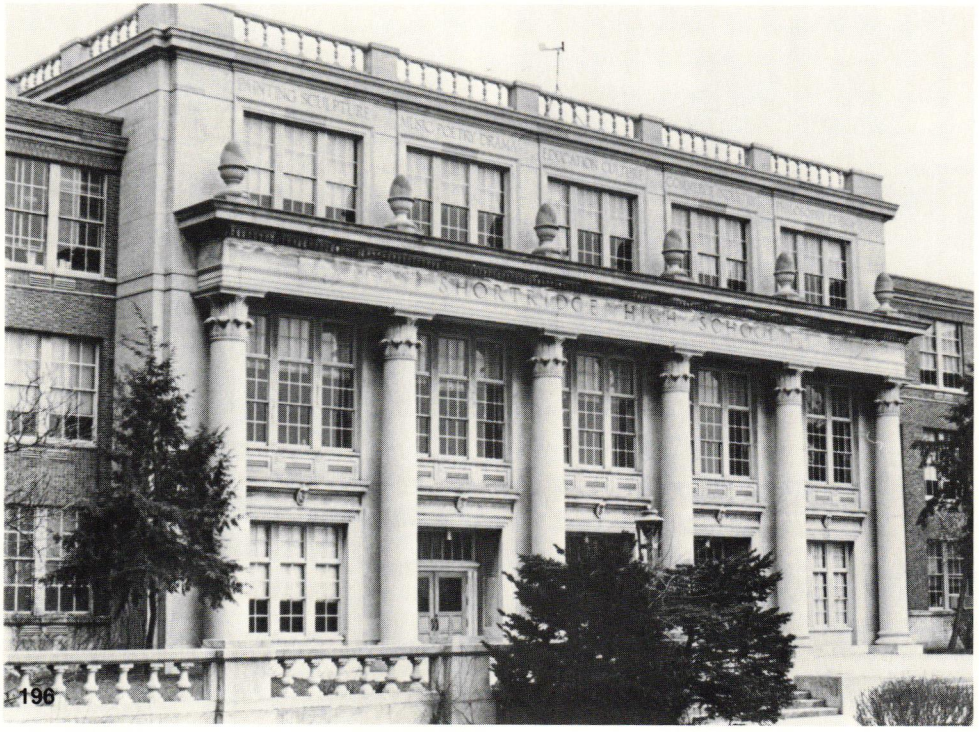
195. Trinity Episcopal Church
3243 North Meridian Street
1952; Architect: McGuire & Shook

Lifted from the English past to the American present, Trinity is a traditional Cottswold church in urban Indy. The interior is restrained with a splendid tracery window.

196. Shortridge High School
3401 North Meridian Street
1928; Architect: J. Edwin Kopf & Derry
Consultant Architect: Herbert Foltz

The decaying entry garden leads one to the classically columned entry. The limestone gateway terminates against the sky with large acorn finials. The bas-relief plaques flanking the entry provide visual relief to the brick walls. This is a fine architectural example of public expenditure reflecting public pride.





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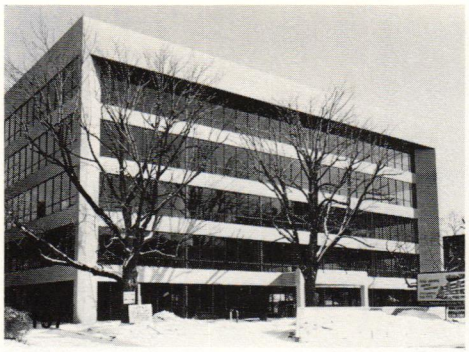
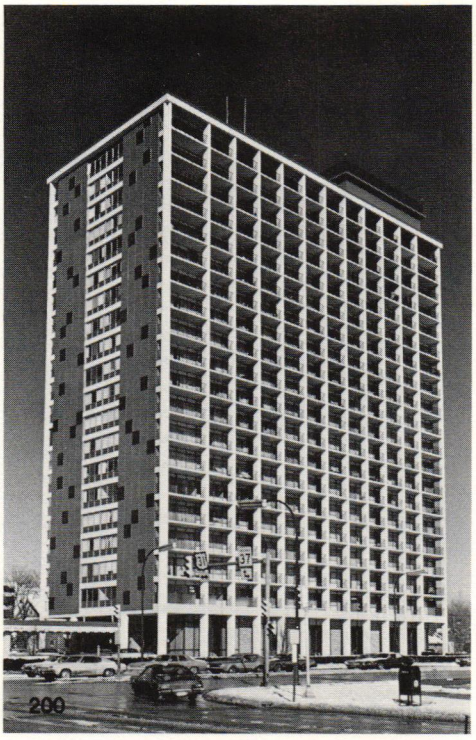
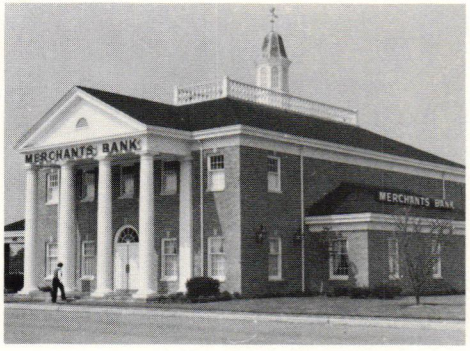
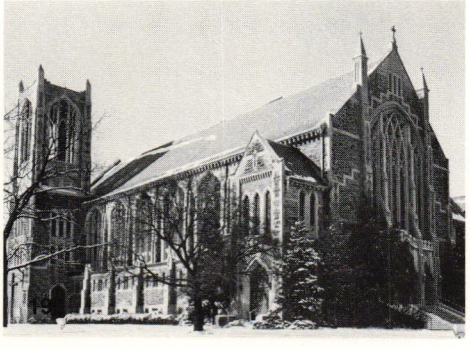








197. 3737 Plaza
3737 North Meridian Street
1975; Architect: Lowry-Okey & Associates Inc.

This new addition to Meridian Street's commercial space is one of the best. Careful detailing, clear expression of glass and concrete make this a fine building worthy of emulation.

198. Merchants National Bank
21 West 38th Street
1934; Architect: D. A. Bohlen & Son

This Merchants National Bank branch is a splendid copy of Georgian Americana. The proportions are refined; the details are authentic. The ground's shrubbery is beautifully sculpted. It is as classy a house as any of its Meridian Street neighbors and reflects a concern for the residential surroundings that other developers could well take to heart. As nearly perfect as the 38th Street branch is, the same period architecture when removed to the parking lot of Castleton Square is so unfortunate as to be laughable. One wonders if the Castleton widow's walk will allow suburban housewives to find their car, if the cupola will light up to show extended banking hours, if the ill-proportioned colonnade will serve as a low-budget set for a "Gone With the Wind" remake and if any proper Georgian would know what to do in the weighty appendage of a drive-up bank porte-cochere. As with most mass-designed buildings, they defy their environment and proclaim themselves to the lowest common denominator.

199. North United Methodist Church
3808 North Meridian Street
1925: foundation
1928: sanctuary walls
Charles H. Hopson, Atlanta, Georgia

In sharp contrast to its commercial neighbors, this dignified structure is a visual relief. Its stonework has weathered beautifully, waiting patiently for the newly completed minitower to grow up. The traditional design proclaims its interior columns and a visitor will not be disappointed.

200. Summit House
3801 North Meridian Street
1965; Architect: Eugene Curry Brown

The massive apartment engulfs one of the busiest corners in Indianapolis. The site at one time contained a large grass area, reflecting pool and four hulking billboards. Now the highrise proclaims its own self-importance with blue-gray slate and unused balconies.

201. Associates Insurance Agency
3909 North Meridian Street
1965; Architect: Byfield & Associates

A pure Classical facade and porch is the design criteria for this building.

202. Residence
4136 North Meridian Street
1920

Indianapolis does not have a home designed by Frank Lloyd Wright, but this home with its symmetrical design, wide eaves and careful proportion is a direct descendant from the Oak Park master.

203. Thomas Carr Howe Residence
4226 North Meridian Street
c. 1920

The home of white brick with tile roof was the residence of one of Indiana's most influential educators.

204. Booth Tarkington Residence
4270 North Meridian Street
c. 1910

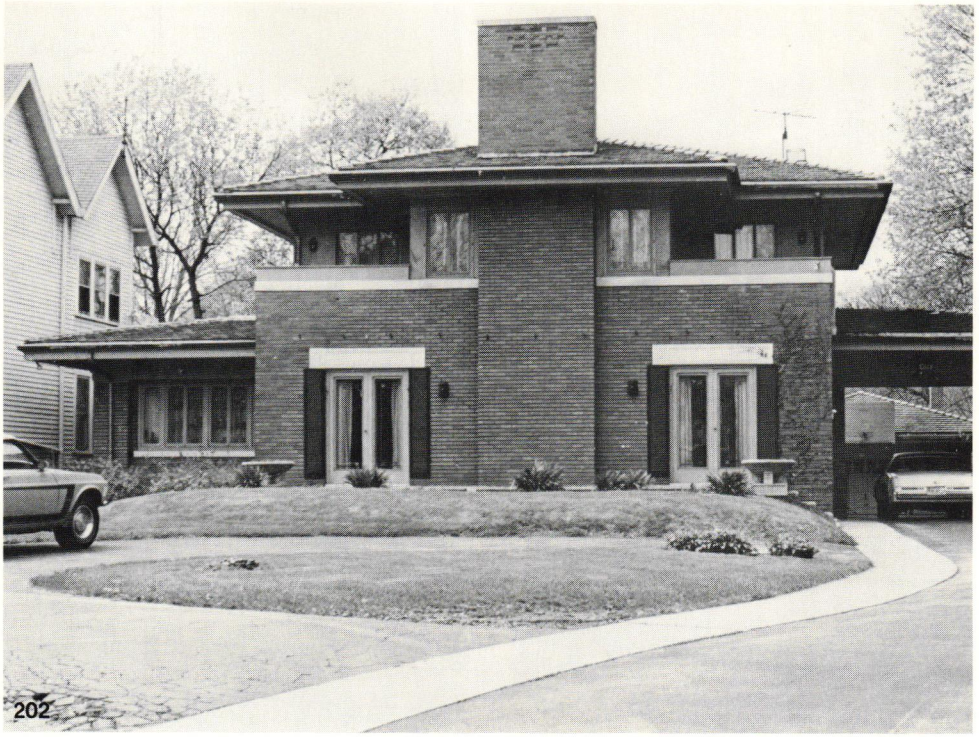
Several of the floors of this English Tudor home were supposedly donated by General Chiang Kai-Shek. Tarkington wrote many of his books at this home.

205. Thompson Residence (former Governor's Mansion)
4343 North Meridian Street
1920; Architect: Frank B. Hunter

Serving as the governor's mansion until 1970, this symmetrical golden brick residence is far different from the current mansion. This house has that warm formality which is difficult to achieve. The spear-ended iron fence does not hide the well-cared-for grounds.

206. Kebel Residence
4411 North Meridian Street
c. 1920

If columns mean stability in the psychological subconscious, then this home sits firmly secure in its own psyche. The home recalls the old South with its dripping Spanish moss; it is finely detailed and unabashedly self-assertive.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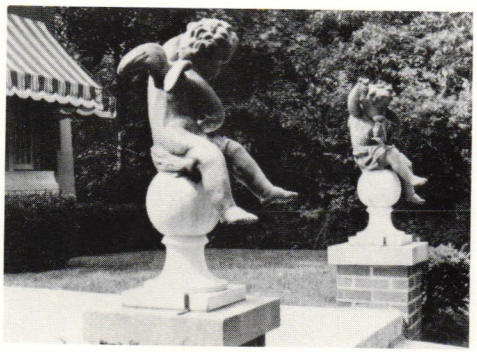


207. Governor's Mansion
4700 North Meridian Street
1975 Renovation; Architect: Harry E. Hunter

The new governor's mansion is a dark brick residence. It rambles among the trees on its large site, hiding rather than asserting. The mansion is being extensively renovated and added to. The removed, somber quality of the house will be changed to a more livable and serviceable northside landmark.

208. LeRoy Residence
4802 North Meridian Street
c. 1920

A beautiful French country estate setting with a magnificent free-standing spiral staircase make this a finely detailed home.

209. Schaler Residence
4906 North Meridian Street
c. 1920

In today's housing market the corner costs money. Every jut, angle, off-set and nook means a deviation from the hold-the-price-down motto. This English-French country house is a melange of decor, bays, flower pots and banners. It is a delight to the eye even at thirty miles per hour. Perhaps a bit overdone, it still makes a sumptuous pause in one's northward journey.

210. Wittenberg Residence
4919 North Meridian Street
c. 1920

The stone Colonial home is a pleasant change from its European neighbors.

211. Townsend Residence
4950 North Meridian Street
1928

These homes (see caption 212) are magnificent examples of the mason's art. Gothic entry porches or French Classical, both are superb statements. The entry gate pillars are a fine welcome to the visitor.

212. Townsend Residence
5008 North Meridian Street
1930

French chateau with limestone detailing. (See caption 211)

213. Residence
5060 North Meridian Street
c. 1920

This brick French country house has an intricately detailed tower and leaded glass windows.

214. Residence
5323 North Meridian Street
c. 1920

The senatorial limestone bulwark (it's not a fence or a wall) and intricate metal gates hide a rather plain brick villa behind their protective countenance. The gates seem to proclaim that one must be invited to enter and that even time should take heed not to disturb them.

215. Nicholson/Fairbanks/La Dine Residence
5417 North Meridian Street
1930

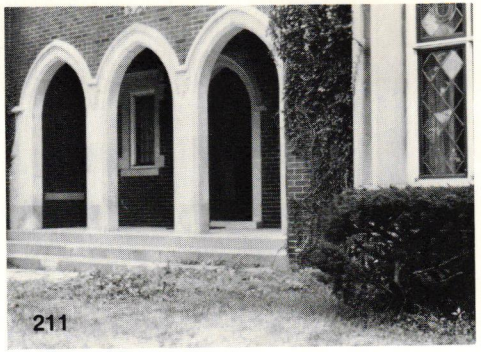
The round porch of this ante-bellum home is the welcoming element in the design. Making use of its hill setting, the home is a fine piece of period architecture.

216. Meridian Street United Methodist Church
5500 North Meridian Street
1952; Architect: Merritt Harrison

This New England Colonial church thrusts its spire at the skyline with an abandon reminiscent of its predecessors. The church is somewhat naked on its site, but perhaps time will add the Norman Rockwell foliage that it requires.

217. St. Pauls Episcopal Church
11 West 61st Street
1941; Architect: McGuire & Shook

This church forms the visual focal point for Meridian Street as it jogs northward. The strong slanting roof forms and rustic flagstone add a sense of stability to the area.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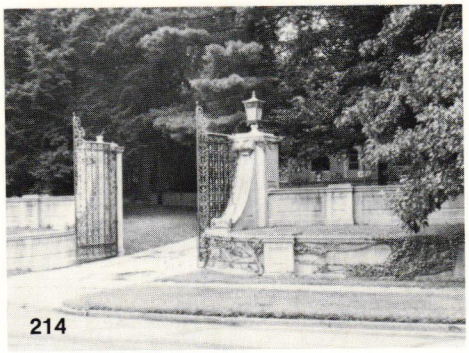
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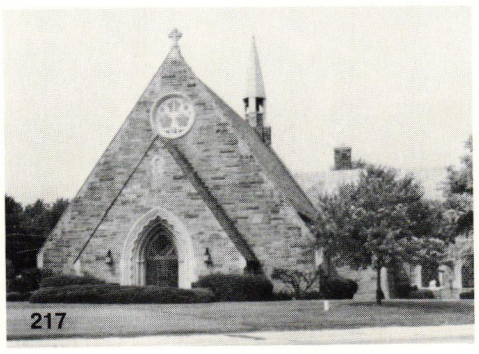
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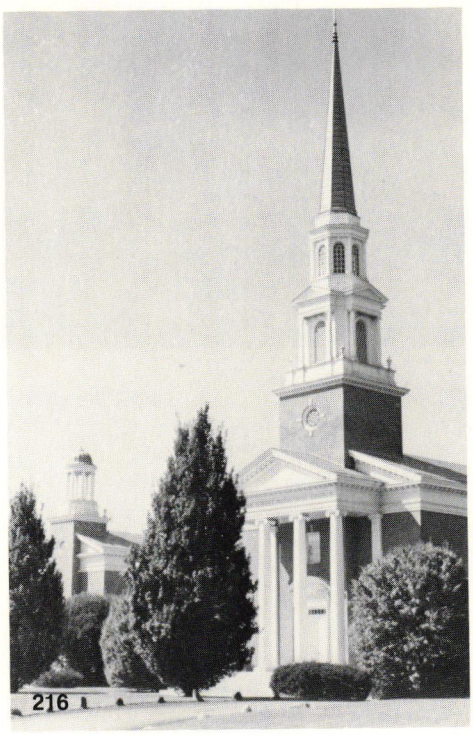
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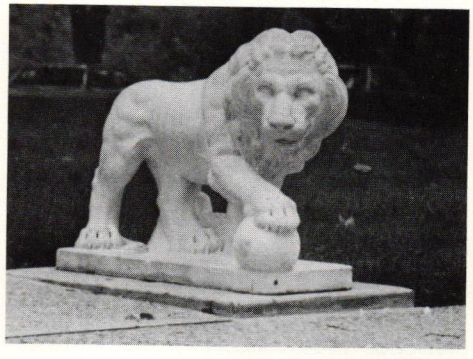


North Delaware

It was an era characterized by a new formality. The pioneering days were long gone. Indianapolis' growing economy was creating a solid middle class of well-to-do merchants and businessmen. Once a family had "arrived" in the community, it was necessary for them to have a suitable abode, one that would epitomize a life style of casual elegance and graciousness. It was not just a house, it was a way of life. It was as solid as the family structure itself, as rich as the history of its occupants. It was a refuge from the work-day pressures, a place to entertain and to be entertained by others. The phrase, "A man's home is his castle," couldn't have been more appropriate.

Not only what you lived in but where you lived classified your family. In Indianapolis, during the latter part of the 19th century, the area from 10th to 16th Street along Delaware, Broadway and Park Avenue was a haven for the wealthy. Along the shaded streets, with homes set on meticulously coiffured grounds, dwelled Benjamin Harrison, John Schmidt, Noble Butler, Stephen Fletcher and Lyman Ayres.

Their homes were designed in diverse styles with Romanesque revival standing beside Italianate and French Mansard alongside Neo-Jacobeon or Gothic revival. Inside, the homes were as spectacular as the exteriors. Rooms were large and spacious with twelve-to-fourteen-foot ceilings and contained tall narrow windows with velvet draperies billowing down from gold leafed valances. A grand staircase with a gleaming balustrade, the result of a maids constant polishing and children's sliding bodies, curved upward several floors to the ballroom or bedrooms. Ceilings were enhanced with beautiful moldings, the hardwood parquet floors with magnificent oriental rugs. A sense of warmth, graciousness and richness pervaded, and who would have thought that life might not always be this way.

It is the more than eighty years of weather and pollution, social upheavals in family structure and race, plus the mad exodus to the suburbs that have changed this area. What once was a single family dwelling is today an apartment or boarding house for many. Yards that used to be manicured have become littered and unkempt. Homeowners have been supplanted by absentee landlords who care more for profit and quantity than quality. Governmental housing rehabilitation, thought to be an answer in the neighborhood resurrection, seems only to have created more problems rather than to have solved any.

Fortunately for Indianapolis, several fine pieces of architecture in the area have maintained their charm and beauty over the years (due to the owner's pride). Still others have been rescued after years of neglect and have emerged, restored and renovated, ready for the next hundred years. North Delaware, surprisingly a rather stable neighborhood, contains the Benjamin Harrison Home, the Hoosier Salon Gallery, the Kemper-Clippinger Home and the Propylaeum, each exhibiting the care that has been lavishly expended over the years. Broadway, Park and College, on the other hand, are far more transient in nature and though the residences are unique in design, they are generally in poor shape, requiring much renovation and restoration. The Morris-Butler Home, rescued from oblivion several years ago, shows how magnificent a nineteenth-century home can be, but it required years of work and is the only home that has so far been saved in the neighborhood. Despite the social and economic problems that have plagued this near-northside area, there is great potential here. With the emphasis on energy conservation and the regeneration of Indianapolis' Downtown, wouldn't it be nice to live in an area where the homes offer uniqueness in style, craftsmanship, and comfort and where accessibility is an asset, not a liability. In the North Delaware area you are within moments of fine shopping, dining and choice entertainment. There is too much potential here to overlook.

Though the majority of the area around 16th Street and Delaware is residential in character, two major educational and commercial facilities have played a major role in developing and maintaining a vitality there. A noted crafts and artistic community has developed around the Herron School of Art with the school building acting as the central core. Large metal sculptures dot the school's lawns and old two-story wooden homes have become repositories of art studios and display areas. The artistic atmosphere exhibited here has been carried north into Talbot Village, a delightful Bohemian enclave of boutiques, galleries and a noted dinner theater. In late spring the

Talbot Street Art Fair occurs and several city blocks are transformed into a gigantic display of art and craft items, attracting thousands of artists, collectors and visitors.

One of the more interesting neighborhoods of the Near-Northside is that bounded by Massachusetts, Walnut and North College. The commercial buildings scattered throughout represent some of the best examples of various periods of architecture. The cast-iron period of the 1880's is alive and well at 602 Walnut, where Corinthian-capped columns support arched openings with large show windows and recessed entries. In the 800 block of Carrollton the "art deco" style of the 1930's vies for your attention. The IPS Service Center, formerly the Coca Cola Company features sculptured stylized fountains and flowers dancing along the facades of several buildings. The layout of the various buildings suggests a Hollywood movie lot and the shining gold glaze on the large incised Coca Cola signs adds a touch of class, glamour and richness. Further north on College the long silhouette of the Citizens Ambulatory Health Center proclaims the architecture of today. The varying forms and earth colors outside set the stage for a unique interior where brilliant accents and well-scaled flowing open spaces lift the spirit and titillate the senses.

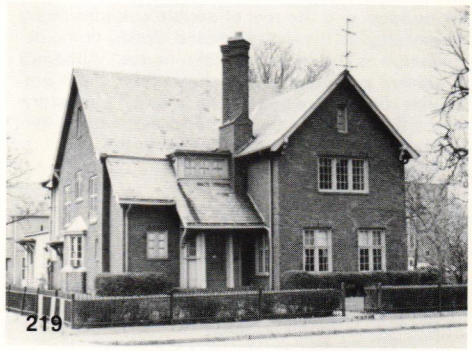
This near-northside neighborhood between Meridian and College is one of those places that people often overlook, thinking that there is nothing between the Mile Square and 38th Street. There is as much history and diversity of design here as any place in the city. The area has its regular attractions and pleasant surprises, and is just another facet of Indianapolis' richly endowed heritage.

218. Hoosier Art Salon (Bals/Wocher House)
951 North Delaware Street
1869

This Italianate style structure (most recently a mortuary) constructed of sand mold brick has beautiful exterior limestone quoins and a front porch with Romanesque arches.

219. The University Club (Marmon Residence)
970 North Delaware Street
1921; Architect: Osler and Burns

This English tudor style structure has been home of the University Club since 1940. The club was originally founded by supporters of Gen. Benjamin Harrison. Its present and past members are a who's who of Indianapolis—Harrison, Steele, Ayres, Taggert, Landers, Lilly, etc., and it remains one of the last bastions of the masculine world.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220. Cox/Stewart House
1000 North Delaware Street
c. 1876

Built in the French Romanesque Chateau style the home shows traces of Italian Renaissance in its windows and eave brackets. The large front tower has a steeply pitched hip roof while the dormers contain unusual pyramidal roofs. Unfortunately, the home has been the recipient of several remodelings that have erased a good portion of the original design.

221. Kemper/Clippinger House
1028 North Delaware Street
1873

The fanciful design on the ornamental border on the cornice, and the row of double columns lining the porch give the white painted Gothic home its nickname as the "wedding cake house." Although it appears to be only a one-story home, there are several rooms on a second floor with a clerestory above them. The home was recently restored by Mr. and Mrs. Eli Lilly and donated to the Episcopal Diocese.

222. R. B. Annis Company
1101 North Delaware Street
c. 1875

A restrained Romanesque style.

223. Lifegate Baptist Church
(Second Church of Christ Scientist)
1201 North Delaware Street
1912

The simpler limestone facade is in the Classical style with Doric columns.

224. Residence and Carriage House
1221 North Delaware Street
c. 1870

Italianate.

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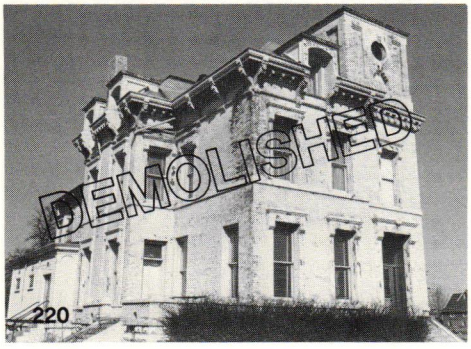

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225. Residence
1229 North Delaware Street
c. 1870

226. Benjamin Harrison Home
1230 North Delaware Street
1876; Architect: H. Brandt

The home of Indiana's only president, Benjamin Harrison, is a fine Italianate structure containing sixteen rooms and filled with the original family furnishings. The home has recently undergone an extensive renovation and restoration and now includes offices and meeting rooms in the cellar for civic groups.

227. Eden/Hyde Home
1336 North Delaware Street
1878

Italianate in style, the front entrance is a modified tower with a gabled window at the top. On the north side is the porte cochere, an added feature. At one time the front stair contained a newel post composed of 800 pieces of wood, which had been exhibited in Philadelphia during the Nation's Centennial, held in 1876.

228. National Brotherhood of Electrical Workers
1331 North Delaware Street
c. 1914

20th Century Italianate.

229. Delaware House Apartments
1431 North Delaware Street
c. 1910

An unusual mixture of forms and materials accent this three-story building. It contains a stone tower, numerous gables and on the third floor several Classical Palladian style windows.

230. Apartment House
1441 North Delaware Street
c. 1910

The two-story doric-columned porch adds distinction to this regal apartment building.

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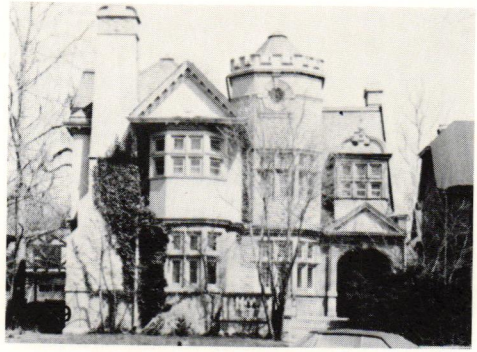

231. Propylaeum and Carriage House
(Schmidt/Schaf House)
1410 North Delaware Street
1890

This superb example of the Neo-Jacobean style is on the National Register of Historic Places and is now the home of the Propylaeum, a prominent women's club. *In Indiana Houses of the Nineteenth Century*, Wilbur Peat writes, "... Use of modeled terra-cotta panels in the peak of the gables and on the stone bands adds richness as do the capitals of the Romanesque columns of the porch and the sculptural work around the front door." The square tower to the north does not figure prominently in the building's composition, but the porte cochere adds a distinctive touch to the south facade. The original servants' rooms and ballroom still exist. The two-story carriage house, a favorite of artists, features several apartments within its ivy-covered walls. The Georgian doorways are of particular interest with their ornate columns and curved glass above the door.

232. Carriage Trade Studio
1451 North Delaware Street
c. 1850

A unique, heavily ornamented wrought-iron fence surrounds the front of this regal-looking cottage.

233. Urban Ministry Center
1456 North Delaware Street
1906; Architect: Herbert Foltz

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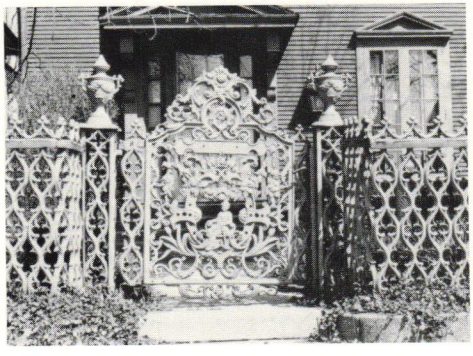

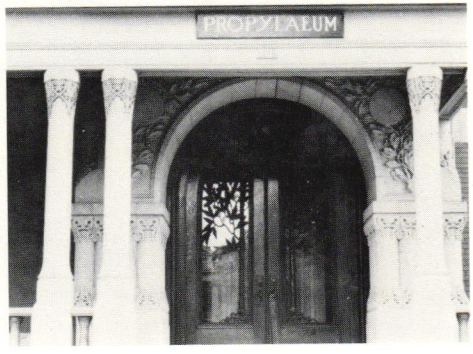

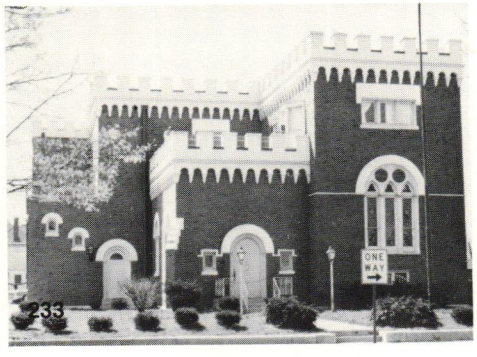

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234. Meridith Nicholson House
1500 North Delaware Street
1903

This Georgian Revival home was formerly owned by Meredith Nicholson, one of Indiana's best-selling authors. The home became known as the "house of a thousand candles," (the name of one of Nicholson's most famous novels) due to the candles that were burned in each of the front windows. The candle tradition is still being carried on by the present owners.

235. Business
1512 North Delaware Street
c. 1910

The Greek influence is seen in the Classical entablature and pediment and in the large Ionic columns.

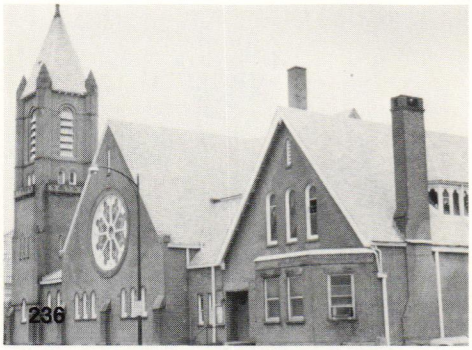
236. Gospel Assembly Church
1516 North Delaware Street
c. 1895

Romanesque revival in style.

237. United Presbyterian Metropolitan Mission Office (Formerly First Presbyterian Church)
1505 North Delaware Street
1903

238. Herron School of Art of I.U.P.U.I.
(formerly Herron Art Institute)
1701 North Pennsylvania Street
1902; Architect: Vonnegut and Bohn
1964; Architect: Evans Woollen

This three-story fine arts center, (one of the first fine arts museums in the Midwest) was built in the Neo-Classical style with unadorned Classical cornice and rectangular limestone framed windows. In 1970 the Indianapolis Museum of Art was opened at Oldfields and the 16th Street building has since been used for more classrooms and gallery space for the Herron Art students. The recent addition to the north is a subtle design that complements the classic lines of the original building.



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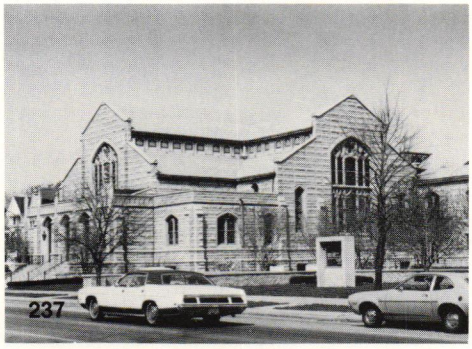

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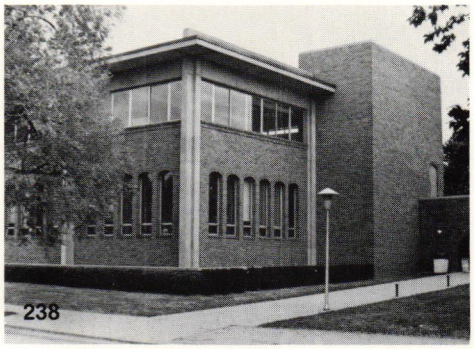

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239. Jack Holland Residence
236 East 15th Street
c. 1910

This elegant Tudor home beckons with its wrought-iron fence, huge shade trees and its myriad of leaded glass panes.

240. Beauchamp Residence
1340-1342 North Alabama Street
1907

This is Romanesque revival at its best. The huge archway over the second-floor window features an unusual brick pattern, and above that, the wall becomes a series of steps culminating in a large carved block. The main entrance is most impressive with its detailed brick work and terra-cotta carving.

It was originally built as a single family home downstairs with two apartments upstairs.

241. Greater Galilee Missionary Baptist Church
(Friends Church)
1249 North Alabama Street
1895

Romanesque revival with ornate stained-glass windows.

242. Apartment/Commercial
602-608 Walnut Street,
708-810 Massachusetts Avenue
c. 1880

This Victorian building's trapezoidal shape is unusual but its most unique characteristic is the ten arches with their cast-iron Corinthian columns. Five arches contain window display areas, while the remaining five feature deeply recessed entries with mosaic tile patterned floors.

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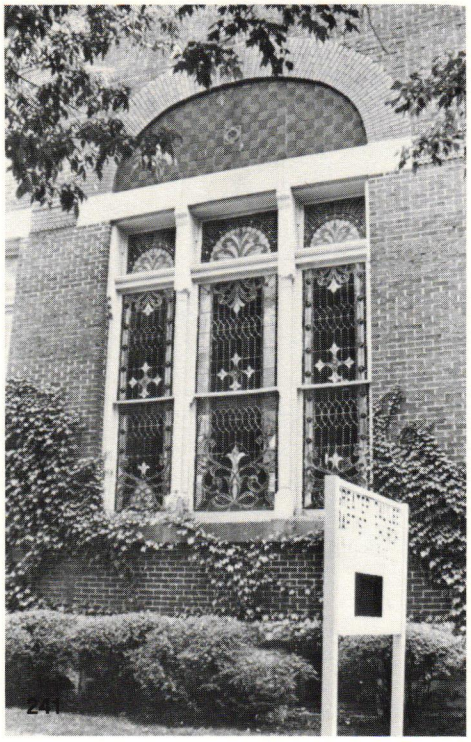
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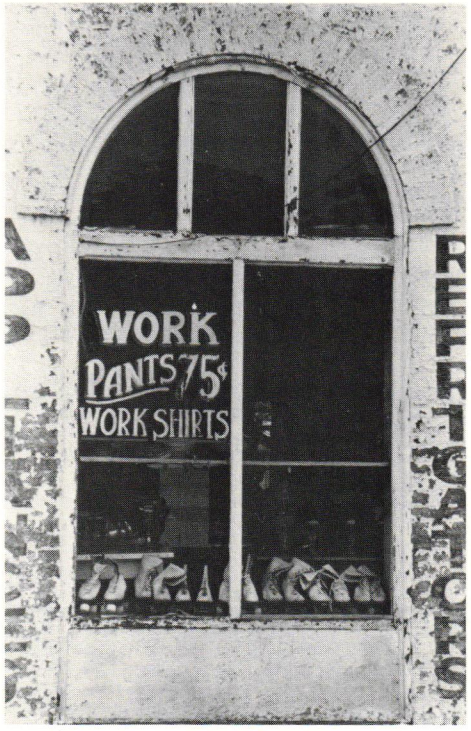

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243. Coomer Roofing
713-721 Massachusetts Avenue
1879; Addition 1883

The Italianate style is most pleasantly expressed in this commercial building. The tops of the tall narrow second-floor windows are framed in carved limestone and the windows are connected by a limestone banding. Above these windows are large circular ones and crowning the facade is a metal cornice.

244. Apartment/Commercial
800 North College at Massachusetts Avenue
c. 1880

The diagonal street of Massachusetts helped shape this triangular three-story Victorian building with its second- and third-floor windows joined by a painted brick banding.

245. IPS Service Center
(formerly Coca Cola Company)
801 North Carrollton Avenue
1931; Additions 1940 & 1949;
Architect: Rubush and Hunter

A glorious celebration of the Art Deco style, this series of buildings is wrapped in a skin of white glazed tile with a number of fantastic relief panels of stylized fountains and flowers. The large incised as well as high relief letters of the Coca Cola name are in a letter style typical of the 1920's and 1930's and are finished in a glowing gold glaze.
The main entryway (no longer utilized) with its sculpted metal canopy opens into a travertine-walled foyer with brass doors and large decorative metal grills that have designs similar to the exterior tile panels. The arrangement of the building almost resembles a movie studio, so don't miss it.

246. Pete Residence
1514 North College Avenue
1872

Italianate

247. Citizens Ambulatory Health Center
1650 North College Avenue
1974; Architect: Perry Associates

The human scale here is very attractive. The building doesn't dwarf or entomb one. It is a crisp contemporary medical facility consisting of a long central square brick-faced core or artery with low one-story wooden sheds projecting out from both sides. Behind the main entrance is a two-story brick curved portion that contrasts pleasantly with the basic rectilinear and square forms. Windows of varying sizes are recessed with plain wooden frames. White painted graphics have been used outside, while inside the spacious public areas contain brilliant accent colors and simple furnishings that add to the building's strong design.

247

248. Merrill/Buckley Residence
1531 North Broadway Avenue
1875

This massive Victorian home with its clapboard siding contains some fine carvings under the eaves and above the windows. It's surrounded today by vacant lots, a typical sign of the times. The home was originally built for Samual Merrill.

248

249. Residence
1508 North Broadway Avenue
c. 1890

The gable ornaments of this Neo-Jacobean home and 1416 North Broadway are according to Wilbur Peat's book *Indiana Houses of the Nineteenth Century*, ". . . based on old English hammer beam roof trusses, which are used here for decorative purpose only."

247

250. Morris-Swearingen Residence and
Carriage House
1416 North Broadway Avenue
c. 1890

Another fine example of the Neo-Jacobean style. See #249.

249

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251. Herman Lauter Residence
612 East 13th Street
c. 1873

The Italianate home features a circular extension for a boxed in stairway that was added around 1890.

252. Residence
1226 North Broadway Avenue
c. 1890

Designed in the Neo-Jacobean style, this house is noted for its unusual onion dome and its ornate carved wooden porch grillwork containing colored-glass inserts.

253. Morris Butler Museum of the Victorian Decorative Arts
1204 North Park Avenue
1862; Architect: Dietrich A. Bohlen
1970; Restored by the Historic Landmarks Foundation of Indiana

The city's most famous restored home (similar to the Bals-Hendricks House) is in the French Mansard style and acclaimed internationally for its presentation of the Decorative Arts of the nineteenth century. The most prominent feature is the four-story tower containing the main entry and an assortment of window designs. The red brick home contains a front porch accessible only from the front parlor and a two-story porch to the south.

The interior features painted canvas ceilings, ornate plaster work, beautiful woods and plush carpets. The furnishings and accessories are complete down to the eyeglasses on the table beside the rocking chair. The parlor is noted for its priceless John Henry Belter furnishings formerly belonging to Helena Rubenstein, and the 241 pound chandelier with its 1791 pieces of crystal.

This is a truly exceptional voyage back into another time. First class entertainment!

254. Indianapolis Saenger Chor
521 East 13th Street
c. 1870

The Saenger Chor is a group dedicated to cultivating the songs of freedom and labor and has been in the home since 1942. The beautiful Italianate style has suffered on the exterior because of insensitive remodeling, but many of the interior spaces have remained more or less as they were in the late 1800's.

255. Brenner Home (Ovid/Butler Shaw Home)
1306 North Park Avenue
1848

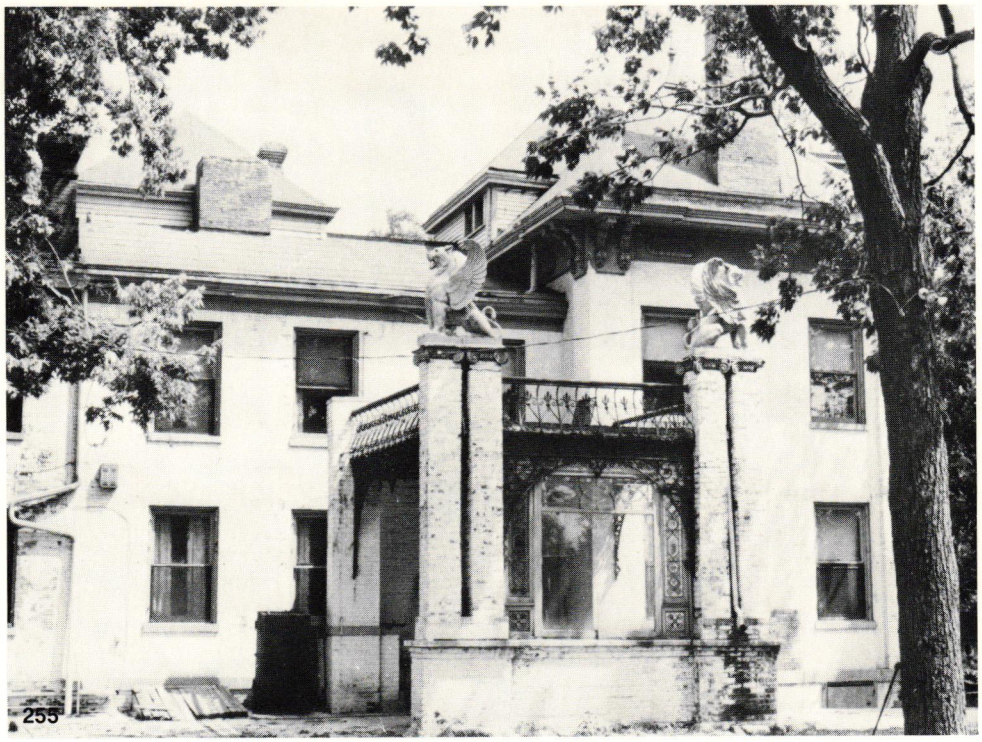
This brick mansion in the Greek revival style is the only example of Classical revival architecture remaining in Indianapolis, and was one of the city's earliest estates. In 1890 the roof was raised, a third floor was added, and a large porte cochere was attached on the west facade. The porte cochere/balcony featuring two huge griffins at the top was formerly a part of the famous Bates House Hotel, and Abraham Lincoln is said to have addressed the citizens from it during one of his stops in Indianapolis. The Shaw family entertained lavishly and had many friends of whom Sir Thomas Lipton of tea fame was a favorite. The home is presently in bad repair and is endangered.

256. Montessori Academy
1340 North Park Avenue
c. 1885

The delicate incised designs on the limestone lintels, the steeply peaked tower roof with its dormers and the weathervane highlight this Neo-Jacobean styled structure.

257. Fletcher Residence
1406 North Park Avenue
c. 1880

A quaint two-story white painted brick home whose tall arched windows and eave brackets show the Italianate influence.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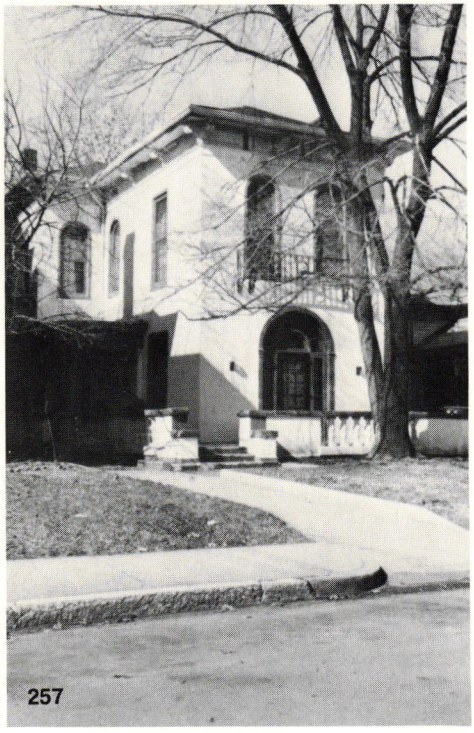
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258. Residence and Carriage House
1504 North Park Avenue
c. 1885

Neo-Jacobean is the style here; note the chimneys, wood detailing on the front and side porches and the large terra-cotta panel above the main entrance.

259. Residence
1925 Central Avenue
c. 1860

One of the surprising discoveries along Central Avenue is this quaint well-kept Gothic revival cottage.

260. Central Avenue United Methodist Church
520 East 12th Street
1891; Architect: Williams and Otter

This Romanesque revival style is well executed here. The huge main tower with its narrow window slits watches over the complex of smaller towers and diverse roof lines. Shallow stone carvings of Romanesque columns appear to carry the full weight of the three immense limestone arches at the front. The sanctuary roof of eight intersecting planes is topped by a huge cupola. The front foyer with its uniquely designed brick fireplace opens into a spacious sanctuary containing a long curving balcony. The multi-balcony-encircled auditorium east of the sanctuary should not be missed.

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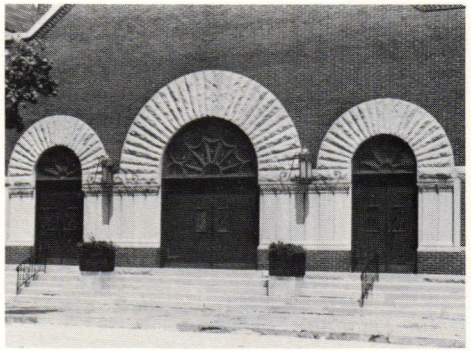

261. Residence
1635 North Capital Avenue
c. 1890

Surrounded by the fumes and hustle of parking lots and shrouded by the bulk of Methodist Hospital across the street, this interesting bit of limestone sculpture pleads for attention. The neighboring residences are gone, the landscaping marginal, but the inaccurately applied classic motifs are proud of their past and far more humane than their contemporaries.

262. Stutz Firetruck Co. (Herf-Jones)
1401 North Capital Avenue
1920

The deep ochre brick columns are inlaid with operable glass windows. These furnish not only light but also ventilation for the hot summer months. The building is subdivided into manufacturing units with service courts between each unit. These courts were once used to deliver materials and receive finished parts. Careful detailing and a sense of permanence long outlasted Indianapolis' rivalry with Detroit.

263. Stutz Motor Car Co. (Creative Packaging Co.)
1036 North Capital Avenue
1920

264. Kahn Tailoring Co. (Litho Press)
800 North Capital Avenue
1912; Architect: Arthur Bohn

The windows which provided natural illumination for hundreds of seamstresses are now blocked up. The massive limestone decoration is still as good as ever.

265. Residence
1800 North Illinois Street
1890

This massive brick house with its arched windows looks as if it stepped from Currier and Ives. The spirit of the house is strong even if the atmosphere of the times has altered.

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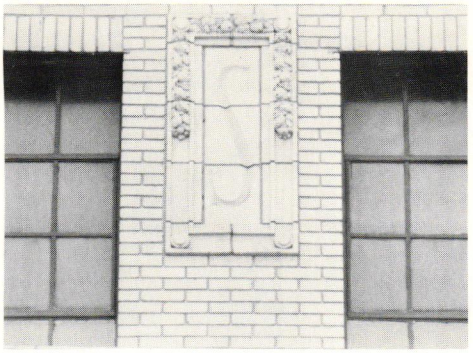

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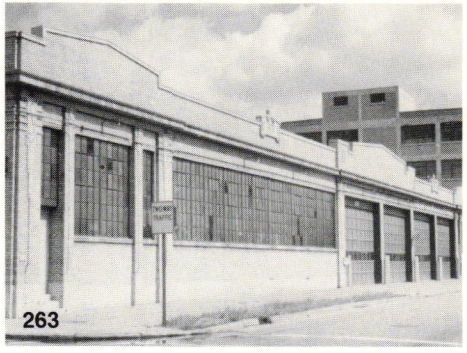
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266. Weyerbacher Terrace (old St. Vincent's Hospital)
Fall Creek Boulevard at Illinois Street
1905; Architect: D. A. Bohlen & Son
1975 Renovation; Architect: Woollen Associates

Renamed for one of the original administrators of St. Vincents Hospital, this massive brick structure begins a new life. Built about seventy years ago, each corridor ended in an apse-shaped sun room. The ceilings were over ten feet high to allow the heat to rise from the patients; operable transoms above the doors allowed for cross ventilation. The building was symmetrical about the monumental front steps. The terrazzo floors have held up well after years of service. Oak trim and brass rails are being removed to renovate the building into apartments. The site was once a beer garden. One wonders how many of the new residents will remember what a change the area has gone through!

267. The Ritz Theatre
3440 North Illinois Street
c. 1930

This abused and neglected theatre is handsomely decorated with limestone carvings. Beginning life as a neighborhood movie house, it boasted a separate smoking room with piped in sound for its patrons. As television sapped the Saturday matinee crowd, burlesque attempted to find an audience. All it found was the vice squad's raised eyebrows. (Middle earth and red, white and blue brick heralded the rock era, but the Filmore never made it to Indy.) Now the theatre and area decay.

268. Budden Residence
122 East 32nd Street
c. 1898

This structure was one of the first in the area. The owners built 124 E. 32nd St. as a wedding gift for their daughter. The newer house was a mirror image of the original. Later the second story of 124 was reworked and new columns added.

269. Cumberworth/Hood/Guio Residence
124 East 32nd Street
1897

The details of a house frequently determine how well designed the structure is. This fascinating column holds up nothing but the corner of the eave. From a construction point of view, it is a waste; from a visual perspective, it is a delight. This house and its neighbor are a Disney-like pair, almost too perfect to be really meant to live in. In an age of slick, it is the detail which arrests man's eye and delights his senses, if he allows time for his feelings to operate.

270. Residences: Washington Court
3240/3248 North Washington Boulevard
c. 1920

Washington Court is flanked by two white brick homes that frame a short walkway between two rows of homes. It is the close proximity of these houses that give the area its unique charm. The setting is reminiscent of the English cluster technique and works much better than any new apartment complex in creating a feeling of belonging.

Standard Life Insurance Company
300 East Fall Creek Parkway North Drive
c. 1955; Architect: Skidmore, Owings, & Merrill

This early glass and steel curtain walled building is one of the strongest focal points of the parkway. The clean, clear, concise expression of materials lends integrity to the facade.

271. Residence
3363 North Washington Boulevard
c. 1920

The sensuous curves of the upper story of this house make it seem to have been lifted from Amsterdam and brought to Indianapolis. The ample glass areas from the spacious attic gallery to the rounded first floor windows provide the interior with warmth and light.

272. Sigma Kappa Sorority
3433 North Washington Boulevard
c. 1920

This section of Washington Boulevard is unique. The street suddenly widens, opening a vista from the enclosed tightness below 34th Street. The former residences occupy estate-sized lots with full-sized trees. Flanked by two princely churches, the street shoots straight north past some of the best homes in the city. While many houses are now insurance companies or sorority headquarters, the structures exude that elegant concern for detail that makes one envy the former owners.

273. Alpha Gamma Delta Fraternity (Wilkinson Residence)
3444 North Washington Boulevard
1919; Architect: Lee Burns

274. Alpha Chi Omega Sorority
3445 North Washington Boulevard
c. 1920

The Italianate villa may not be true Palladio, but it is certainly one of the master's offspring. From the red tile roof to the graceful curves of the entry, the structure exudes the proportions of its day.

275. Residence (former)
3447 North Washington Boulevard
c. 1920

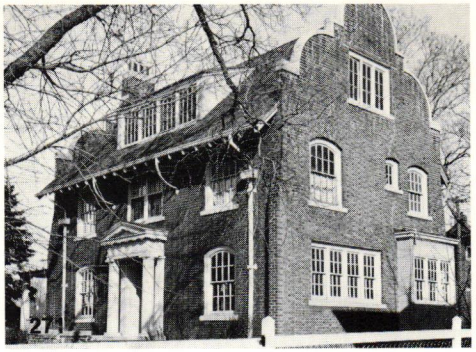
This home is a marvel of balconies, railings, and columns. The classic details are some of the best produced from the carpenter's art.

276. Morris Associates
3515 North Washington Boulevard
1965; Architect: Longardner & Associates

This is a nicely scaled modern office building which sits comfortably among its vintage neighbors.

277. Indiana National Bank
215 East 38th Street
1947; Architect: D. A. Bohlen & Son

Several of these limestone fortresses are built around the city. They are massively solid, relieved only by carving and detail at their top and well-manicured planting below. They reflect a time when public and corporation taste demanded that a bank reflect stability and safety. They stand in sharp contrast to the mass-produced French country chutzpah, which now dot the city. This was the first branch bank for Indiana National in the city.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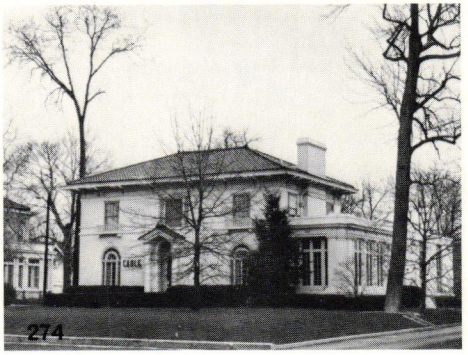
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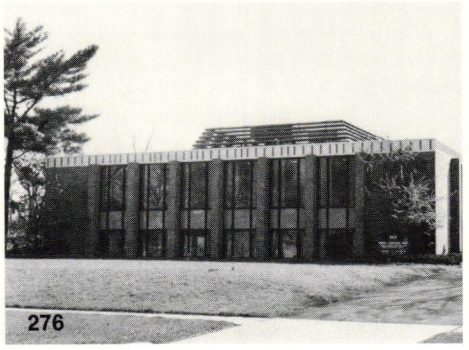
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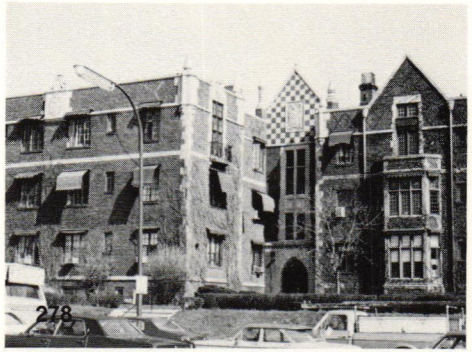

278: Oxford Gables Apartments
300 East 38th Street
c. 1920

Oxford Gables has always been a luxury apartment. Cathedral ceilings, leaded glass windows, walnut paneling, dishwashers (the first in an apartment in the city) and carved stone decoration all blend to create a profitable complex. Seldom has so much careful design gone into a speculative venture.

279. Morris Ross Residence
4010 North Washington Boulevard
1905

This grand Dutch barn mansion is the oldest home in the area. It dates from a time when pasture, farmland and walnut trees occupied all of north Marion County.

280. Capehart Residence
4020 North Washington Boulevard
c. 1920

This brick Italianate villa has some excellent stone carvings to highlight its architectural features.

281. Lilly Residence
4050 North Washington Boulevard
1919; Architect: Lee Burns

The lots of this area were subdivided by J. K. Lilly from the original eighty acres owned by Rezin Hammond. The walnut in the home's library came from the trees on the property. This home served as a decorator's showhouse.

282. Seastrom Residence
4051 North Washington Boulevard
c. 1920

Hiding its bulk behind a carefully sculptured row of pine trees, this brick and slate French home is one of the best along Washington Boulevard. During the Christmas season the owner usually covers a tree with cascades of tiny white lights which add a grand visual sparkle to the holidays. The swimming pool and grounds are all in keeping with the main house.

283. Solomon Residence
4160 North Washington Boulevard
c. 1920

Tudor cannot hide behind the fully grown trees on the property. This huge home welcomes the visitor with a sensuously curving brick driveway.

284. Adams Residence
4145 North Washington Boulevard
1927; Architect: Burns & James

This English manor house with bay windows and stone detailing is imposing even in this section of fine homes. Multi-faceted panes of glass catch the last rays of the sun and reflect them at the hurrying driver. The copper guttering and downspouts have weathered to a rich gray-green. The exterior of the home is patterned stucco with small vines of flowers. Careful landscaping enhances the setting.

285. Residence
4170 North Washington Boulevard
1920; Architects: George & McLukus

The house sets amid its shrubbery with the quiet assurance that all of its details are flawless. The fountain, with its sculptured cranes, is as beautiful as any vista in the city. The interior is an accomplishment of the plasterer's art; the Adam dining room was crafted by artisans who are no longer to be found in this world. A beautiful stained-glass window modestly glows with the family crest. It is a peaceful setting for the art of living.

286. Goldstein/Gleason Residence
4248 North Washington Boulevard
1927; Architect: Frank B. Hunter

The home is designed around a hunt theme. The large living room is centered around a massive fireplace. The light fixtures were custom designed for the home by Goldsteins.

287. Residence
4419 North Washington Boulevard
c. 1920

This Colonial house is unusual in its details which echo Boscobel. The stucco on the upper story is also unique.

288. Alig/Young Residence
4420 North Washington Boulevard
1922; Architect: Lee Burns

A lovely Colonial home that exemplifies the proportions which make the style so appealing.

289. Bannon Residence
5161 North Washington Boulevard
c. 1925

While not original the ironwork surrounding this home is a visual delight. The design sensitivity shown in this landscape feature shows a pride of ownership and a concern for craftsmanship.

290. Teel/Griffith/Stayton Residence
5580 North Washington Boulevard
1929; Architect: Burns & James

The massive chimneys at either end of the house punctuate the design with a definite period. The lush landscaping adds to the beauty of the home. This is a remarkably well-designed and detailed structure. The home received an award from the Indiana Society of Architects for Best Residential Design.

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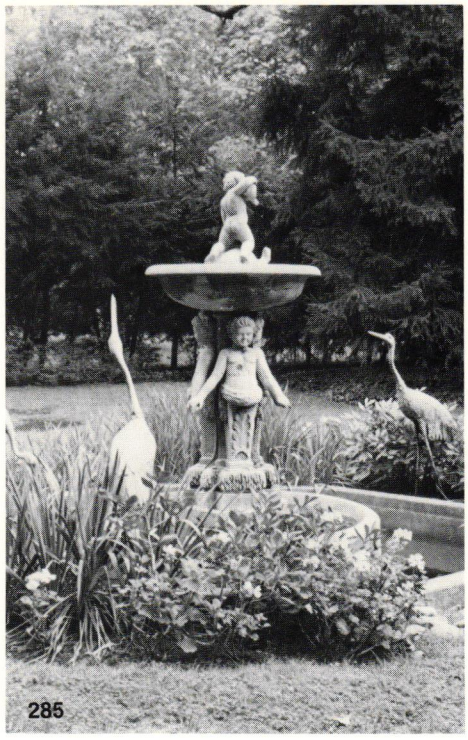
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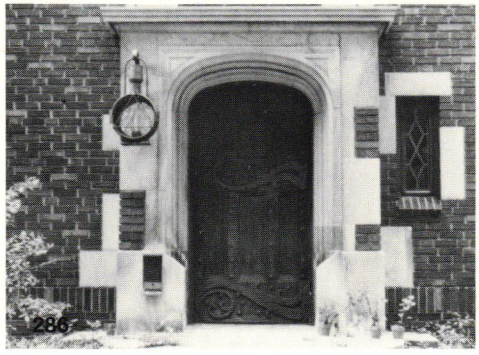
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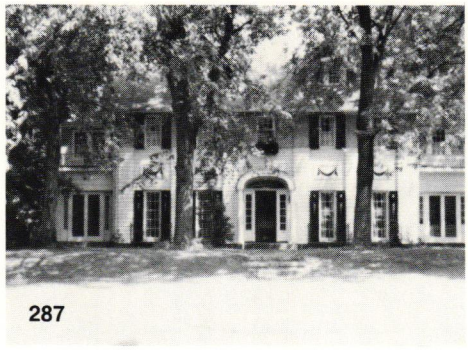
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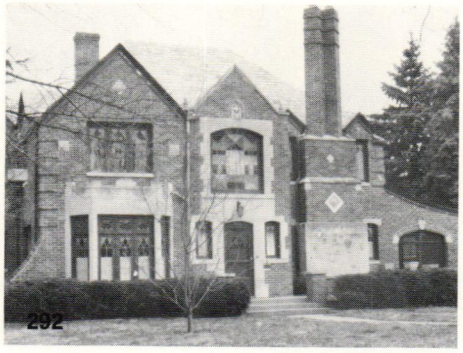
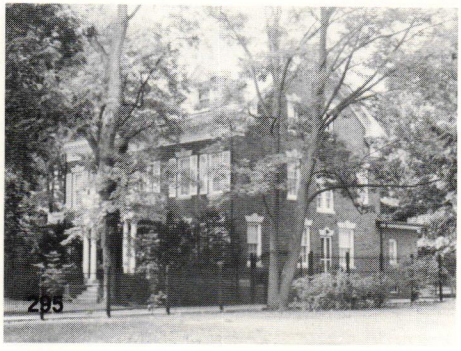




291. Blickman/Jones Residence
5601 North Washington Boulevard
1938; Architect: Edward Pierre

This home takes a nod from its time and fights off the design themes of its neighbors. Art deco was in vogue and masonry with carved relief was the favorite building material. The curved forms and linear decoration remind one of Jean Harlow and the "big band sound." Some furniture was designed for the home by the architect.

292. Residence
5735 North Washington Boulevard
1925

This home has unusually large stained-glass windows incorporated into its English country home design.

293. Residence
5785 North Washington Boulevard
c. 1930

This Mediterranean mixture of motifs is fun to see. Seldom have potted plants been used as roof finials, but these topiary trees punctuate the sweep of the rounded bay. The house has a one-of-a-kind excitement which is important in these days of housing standardization.

294. Residence
4610 North Central Avenue
c. 1900

This proud structure is dominated by a corner tower. The woodwork and change of siding materials lend eye-appeal while diminishing the mass of the home.

295. Goodrich Residence
4220 North Central Avenue
c. 1920

Georgian Classical has been copied all over the Colonies. In Indy, this is one of the finest examples to be seen. The Classical columns, pedimented entry, shutters and wood dentil work offset the brick and mortar. The fence and grounds merely add finishing touches to a fine design.

296. St. Joan of Arc Roman Catholic Church
4201 North Central Avenue
c. 1920
Rectory 1970; Architect: McGuire, Shook, Compton, Richey & Associates

St. Joan of Arc is a limestone, Italian Renaissance cathedral. It hides its campanile among the trees that shade Central Avenue. The exterior is decorated with open filigree, niches and beneficent limestone saints. The small adjoining rectory is somewhat heavy in detail, but at least it does not imitate or detract from the main facade.

297. Johnson/Manfredi Residence
4456 North Park Avenue
1862

The Federal style of Colonial architecture is shown at its best in this home. The small entry porch is an interesting detail.

298. McKee/Biddinger/Scopelitis Residence
4510 North Park Avenue
1925

This romantic castle-like home snuggles among the trees and shrubbery. Bay windows, doors and archways punctuate the brickwork and catch the eye of the motorist. Fascinating in detail, beautiful in setting, this home is a marvel of spatial design.

299. Residence
4525 North Park Avenue
c. 1925

This handsome brick Colonial is a fine home amid a distinctive setting.

300. Residence
4565 North Park Avenue
c. 1925

This home uses its corner lot as a design element. The entry sits between the wings and faces the corner. The dark brick and slate roof emphasize the rustic setting.

301. Residence
3837 North Delaware Street
c. 1920

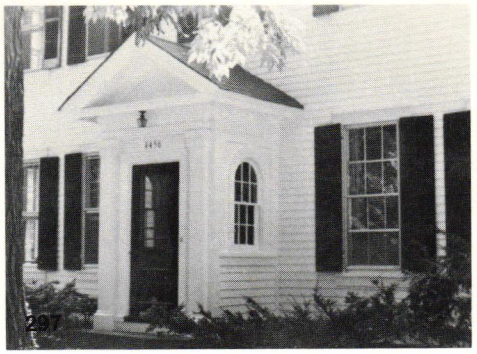
The beautiful proportions of this New England seaboard house are a pleasure to behold. From the widow's walk and dormer to the sensuously arched lower windows, the home reflects perfect design harmony.

302. Huston Residence
3909 North Delaware Street
c. 1925
1965 Remodel; Architect: P. O. McKittrick

The shutters and entry porch are gone and the Colonial clapboard is covered with vertical cedar siding. While modern in flavor, the remodeling does not hide the proportions of the house.

303. Holy Trinity Orthodox Church
4001 North Pennsylvania Street
1960; Architect: McGuire, Shook, Compton, Richey and Associates

The barrel vault has been used since ancient Rome. Its simple form and economy of construction make it a design force in everything from sewers to basilicas. This repeating pattern forms the sanctuary. The architects make a strong statement, recalling the church's design heritage yet making a structure that embraces the present.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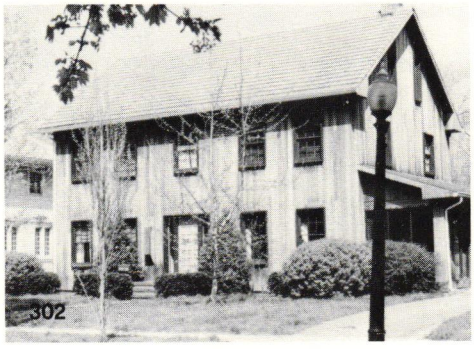
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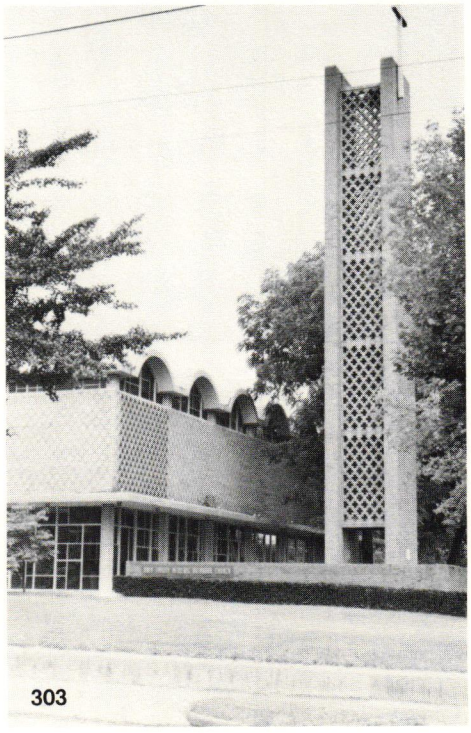
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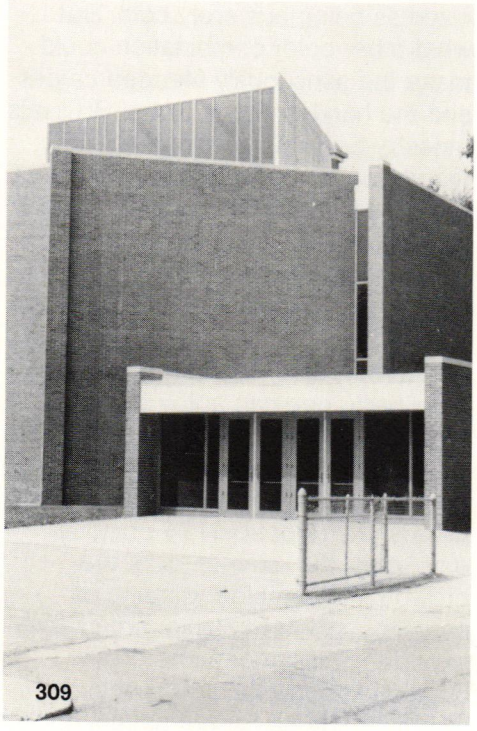

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304. Efroymson/Lilly/Link/Diemer Residence
4207 North Pennsylvania Street
1918; Architect: Frank B. Hunter

Sitting on a large grassy plain, the white crispness of this French country home appeals to anyone who enjoys a grand facade. The interior would not disappoint even Richelieu. The house is light-filled and carefully detailed. The huge curved windows flood the sunrooms and library with natural illumination. The home served as a decorator's show house and contains an original Adams fireplace (the only other in the country is in the White House).

305. Residence
4266 North Pennsylvania Street
c. 1920

Two towering pines engulf the front entry to this home. They might have been planted the day the house was first lived in. The house and grounds are so spacious that they remind you that fifty years ago this location was "out in the country."

306. Residence
4400 North Pennsylvania Street
c. 1910

This wooden cottage in bright shades of yellow sports a Palladian window and exudes charm. The house is delightfully proportioned.

307. Residence
5686 North Pennsylvania Street
c. 1930

The woodland setting of this brick home creates a background perfect for its size. The slate detailing is quite unusual.

308. Firestation
5555 North Illinois Street
1932; Architect: Burns & James

The old fire stations on Illinois, East 38th Street and Westfield Boulevard are good examples of designing a structure to blend with its residential neighbors. Tile roofs, timbers, stucco and brick create a scale and character which are an asset to the community. Standardization of a building removes any chance of the community it serves and may account for some of the distrust and discord of the last few years.

309. St. Thomas Aquinas Roman Catholic Church
4600 North Illinois Street
1970; Architect: Woollen Associates

St. Thomas looms above its parking lot. A large brick cyclopsian skylighted structure, it holds a soaring sanctuary space. The interior surfaces are too hard for some presentations, but for Mass the acoustics work well. Accent colors are integrated with church symbols to form backgrounds for the new church ritual.

Butler University

Founded in 1855, Butler University is composed of five colleges: College of Liberal Arts and Sciences, College of Pharmacy, College of Education, College of Business Administration, and Jordan College of Music. Magnificently sited on 280 acres of scenic land in northwest residential Indianapolis, Butler has an enrollment of approximately 3,000 undergraduates.

The Butler campus can be approached by either a north- or west-bound street. Both streets are visually terminated by buildings on the university property. This baroque planning technique works to give the driver a focal point to aim his vehicle. A grid plan on flat terrain can be extended endlessly and provide very little visual excitement, but have a street punctuated with a building is a pleasant surprise. The Holcomb Observatory is one such building. Its simple form and correct placement are a fine focal point for one entering the campus.

The Gallahue Science Building straddles the tree-lined 46th Street vista. Providing a jewel-like terminus to the western approach to the university, the building's height and width remain almost scaleless until one is next to the structure. The exterior fenestration is so compelling, that it seems to promise the same delights on the inside. Unfortunately, the interior is diminished by a woeful lack of color variety and uninspired furnishing design. The building, however, falls on the plus side of the architectural ledger.

Clowes Hall stands like a faceted Stonehedge at the entry to Butler. It may be the most important and most often used building in the city. The building opened to national acclaim October 18, 1963. Dedicated to the memory of Dr. George Henry Alexander Clowes, former research director of Eli Lilly and Company, the hall serves Indianapolis as a center for all the entertaining arts. Clowes presents the world's leading artists. The structure is modeled after the 18th century opera house and seats 2,200 patrons in lush visual surroundings.

The gently tapering concrete columns reflect the weight of their limestone infill with a clarity of structural expression that is completely missed by the casual observer. The light cream walls and bare gray concrete have been criticized as being austerely cold. But what other color combination could make the sensuously blended carpet and the handsomely glowing Brussels tapestry become focal points? The marvelously human interior spaces of Clowes Hall show the marble banality of the Kennedy and Lincoln Centers. Seldom have small details so enhanced a fine sculptural space.

As the burgundy-red velour curtain pulls back, one can enjoy the auditorium's architectural expansiveness. The interplay of surfaces on the boxes, the shimmering gold acoustic clouds, the unobtrusively obvious exit lights, the movement of the crowd itself combine to make an evening at Clowes Hall a remarkable experience. Sitting in one of the city's most sophisticated spaces, one wonders why he cannot have a cocktail at intermission? But some questions are beyond the realm of understanding, so reflect on the surroundings. In a city with few architectural gems, Clowes Hall sparkles at the top of the crown.

The Irwin Library parades its repetitive Gothic concrete arches from both ends to capture a pristine atrium at the center. A tangible example of synergy in reverse, the sum of the design parts make more than the whole. This is the building which has the most public appeal. It is open and glossy while Clowes Hall is enclosed and restrained. The updated electric motifs, comfortable furniture and splashing fountain make the library a friendly, livable and functioning structure.

The fraternities and sororities that edge the campus form a continuation of the residential neighborhood atmosphere. The houses are big and rambling with the same embellishment that is found on the older homes on Illinois Street. The peaceful surroundings make one believe that Judy Garland and Mickey Rooney will come charging out of the Union, singing "Buckle Down Old Butler, Buckle Down."

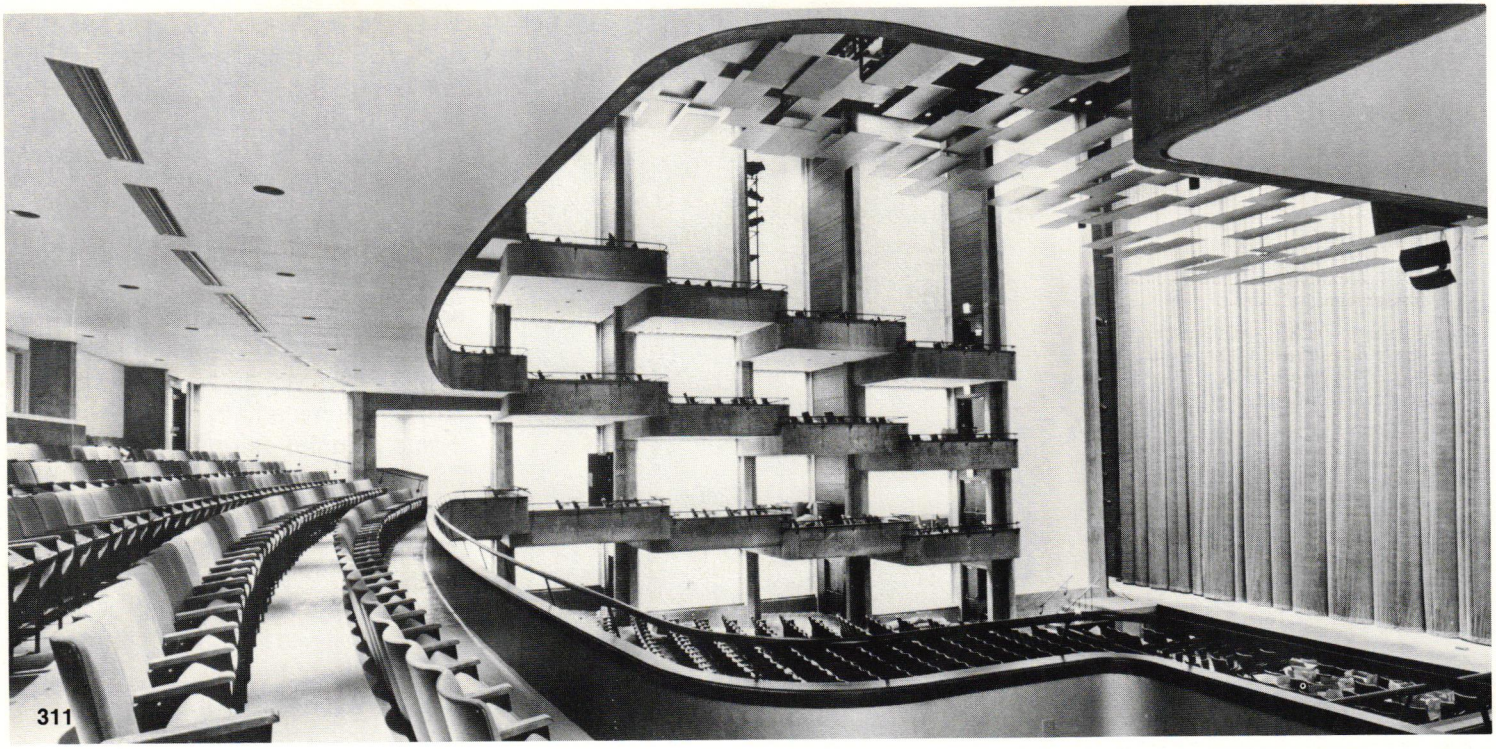
Butler adds buildings that serve as architectural beacons for its rival institutions. Each building is a positive statement of design intent. It is too bad that other campuses have not learned from the precept that big is not always better and that people are more important than parking.

The Jordan School of Music has a national reputation for producing fine, competent musicians. The school has had many locations in its long history including several of the now demolished Victorian homes along Delaware. Its present building attempts to reflect the design inspiration of Clowes Hall. Inspiration, however, became insipid. The tawdry projections of limestone do not work to differentiate planes. The concrete terrace seems an afterthought rather than a planned extension of the Clowes forecourt. The building hides behind the trees from its kingly neighbor like a dismissed jester.

The limestone massiveness of Jordan Hall sits in sharp contrast to the airiness of the Irwin Library. The fortress-like proportions of the hall are relieved by the fine stone window sills and intricate carvings. The cool, high ceilinged halls and classrooms cry out to be brought up to at least the 1950's to match the facilities of its neighbors. When the exterior of a building weathers as gracefully as this one, it can set a criteria for new construction. The science building picks up on its stately predecessor and blends the old and the new into a design whole.

310. Carillon
1959

This white concrete bell tower sits above a reflecting pool. A man-made monument amid nature, it shows that by sensitive design the one may complement the other.



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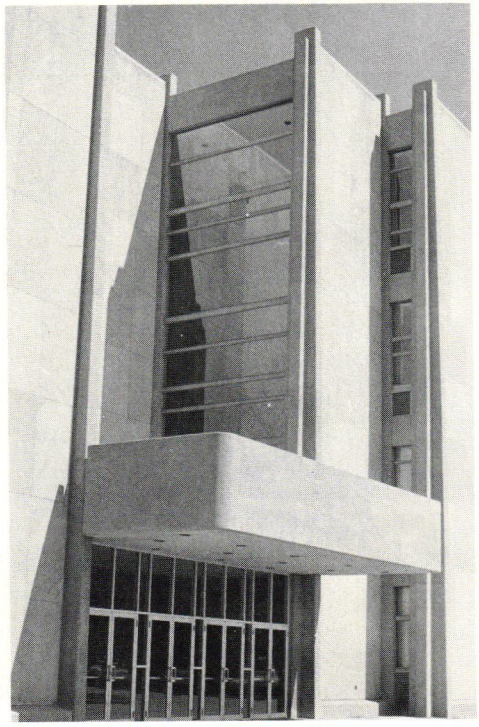
311. Clowes Memorial Hall
1963; Architects: John M. Johansen
New Canaan, Conn. and Evans Woollen

The exposed concrete structure is surrounded with Indiana limestone. The staggering of exit-entry points breaks the mass of the building and permits dramatic natural light in the entry spaces. Low placement of flood lighting casts huge shadows of arriving patrons onto the building. The soaring interior spaces are a visual delight to the theatre goer. The hall is the home of the Indianapolis Symphony Orchestra and has some of the finest acoustics in the country.



Comedies, Dramas and Musicals
Absence of a Cello
Adaptation/Next
A Funny Thing Happened
A Man For All Seasons
Any Wednesday
APA Repertory Company
Applause
As You Like It
A Thousand Clowns
At the Drop of Another Hat
Barefoot In the Park
Beyond the Fringe
Black Comedy
Butterflies Are Free
Cabaret
Cactus Flower
Camelot
Carousel
Canterbury Tales
Cervantes, Richard Kiley
Come Blow Your Horn
Community of Two
Company
Continental Theatre Company
Dear Me, The Sky Is Falling
Delicate Balance
Don Jaun In Hell
Marat Sade
Mame
Miss Reardon Drinks a Little
Move Over Mrs. Markham
No, No, Nanette
No Sex Please, We're British
Odd Couple
Oh Coward!
Oliver
On a Clear Day...
110 in the Shade
Owl and the Pussycat
Paper Bag Players
Pippin
Plaza Suite
Porgy and Bess
Prince Street Players
Prisoner of Second Avenue
Promises, Promises
Purlie
Ring Around the Moon
Romeo and Juliet
Rosencrantz & Guildenstern are Dead
Royal Hunt of the Sun
Seesaw
1776
Sleuth
Don't Drink the Water
Fiddler on the Roof
Finishing Touches
Forty Carats
Funny Girl
Generation
George M
Gingerbread Lady
Godspell
Good Evening
Grease
Hadrian VII
Half a Sixpence
Hamlet
Hello Dolly
Hostile Witness
I Am A Woman
I Do! I Do!
Kismet
Lamp at Midnight
Last of the Red Hot Lovers
Lion in Winter
Little Theatre of the Deaf
Lorelei
Luther
Luv
Man of La Mancha
Mary, Mary
Spofford
Spoon River Anthology
Stop the World...
Story Theatre
Sunshine Boys
Theatre Royal Windsor
The Circle
The Crucible
The Effects of Gamma Rays on Man in the Moon Marigolds
The Homecoming
The Mad Show
The Merry Widow
The Price
The Roar of the Greasepaint...
The Seagull
The Student Prince
The Subject Was Roses
Thurber, William Windom
Twigs
Two by Two
Two Gentlemen of Verona
Wait Until Dark
Weiner Blut
Who's Afraid of Virginia Woolf
Ykichywtwr
Your Own Thing
Zorba

312. Lilly Hall (Jordan School of Music)
1965; Architect: McGuire, Shook, Compton, Richey and Associates

The music school is clad in Indiana limestone.

313. Holcomb Observatory
1950

The entry, glass and floor are covered with designs of the stars and the zodiac. The tower stands at the terminus of the formal green space.

314. Gallahue Hall Holcomb Institute
1974; Architect: Hellmuth, Obata, & Kassabaum, St. Louis

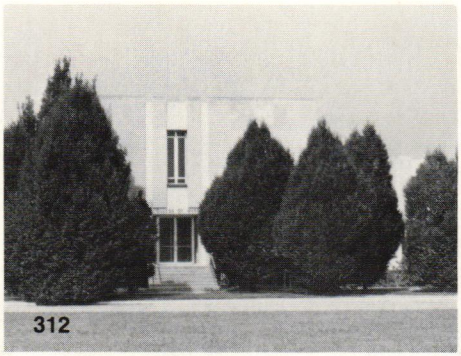
The scale-less quality of this building is a remarkable achievement. The limestone is sensitive to the presence of Jordan Hall. The facade is never boring and is very inviting.

315. Jordan Hall
1927; Architect: Robert Frost Daggett & Thomas Hibben Associates

This dignified Indiana limestone structure is beautifully carved and detailed. It serves as the keynote building for the campus.

316. Irwin Library
1962; Architect: Minoru Yamasaki & Assoc., Troy, Mich.

Serving as the main campus library, this Gothic showboat glistens with appeal across the green-brown grassland. The white concrete arches are a design force unto themselves and stand in sharp relief against its rusticated neighbors.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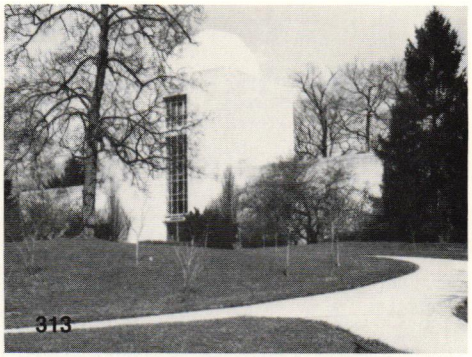
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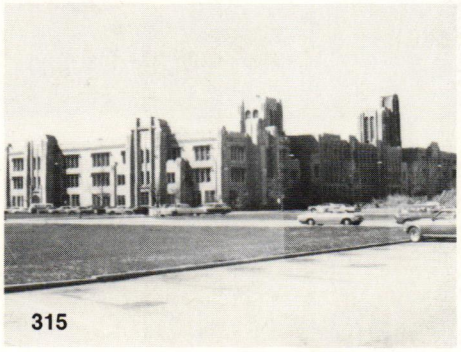
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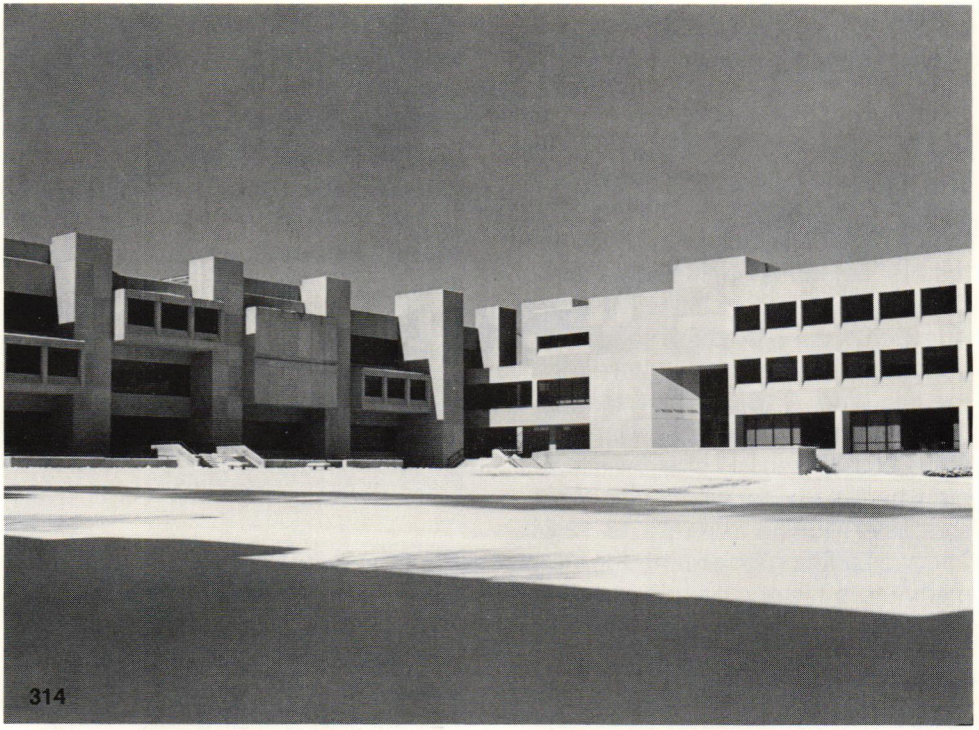
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317

Some Fieldhouse Stars:

Oscar Robertson	Steve Downing
George McGinnis	Bill Shepard
John Wooden	Dave Shepard
Charles Secrist	Kent Benson
Emmett Lowery	George Mikan
Pete Jolly	Don Schlundt
Everett Case	Bevo Francis
Dave Dejernett	Rick Barry
Jack Mann	Dean Meminger
Ralph Vaughn	Bob Leonard
Marion Crawley	Oscar Evans
Leroy Mangin	Jeff Blue
Norris Caecdell	Jerry Lucas
Bill Garrett	John Havlicek
Clyde Lovellette	Cazzie Russell
Joe Sexson	Bob Cousy
Bob Plump	Walt Hazzard
Hallie Bryant	Gail Goodrich
Ray Crowe	Buckshot O'Brien
Tom Bolyard	Tom Bowman
Jim Rayl	Terry Dischinger
Ron Bonham	Ralph Beard

317. Hinkle Fieldhouse (formerly Butler)
Butler University
1928; Architect: Ferner Spencer Canon

William Irwin of Columbus, Indiana served as general contractor in creating this 15,000-seat fieldhouse and 35,000-seat football bowl at a cost of one million dollars. The smooth-functioning ramp system of the fieldhouse has served as a model for many other facilities.

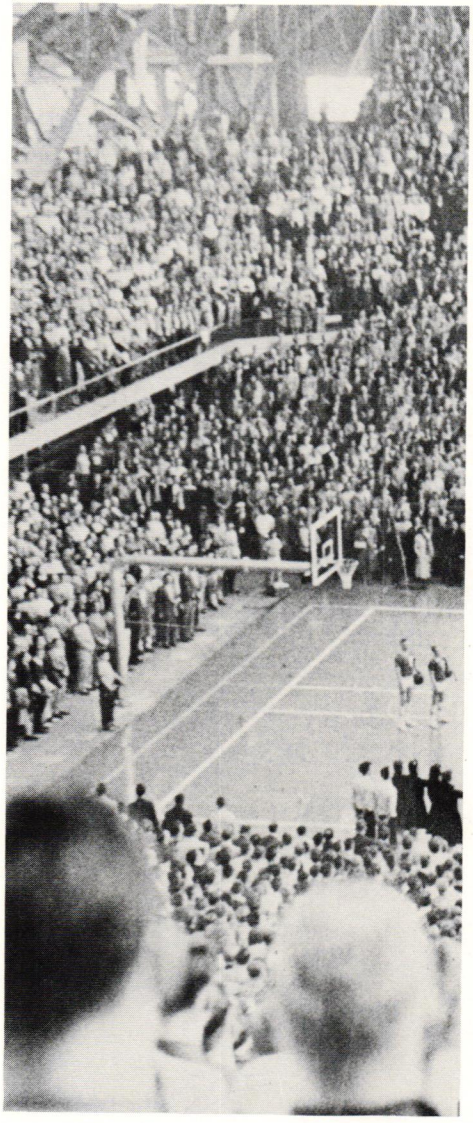
Hinkle Fieldhouse (formerly Butler)

Since its opening March 7, 1928, this vast basketball palace has become a Mecca to thousands of tourney fanatics. Butler hosted Notre Dame in the first fieldhouse game and gave Coach Tony Hinkle a 21-13 victory. A few days later, the high school state championship was played here for the first time. A young man named John Wooden was leading Martinsville towards their second straight title, but Charles Secrist with a half-court shot gave Muncie Central a 13-12 win. This was a fitting beginning for the many more historic people and events that would follow.

The Butler fieldhouse seats 15,000 people in close proximity to the playing court. The fieldhouse became Indiana's unofficial convention center and housed the roller derby, six-day bicycle races, Sonja Heine's Ice Show, Tilden's tennis tour, wrestling, golden-glove boxing and the Shrine Circus. Political promises have echoed through the bridge-like trusses as Dewey, Hoover, Wilkie and Eisenhower vied for Hoosier votes. Such diverse attractions as Hoagy Carmichael, Sgt. York, the New York Symphony and the Tijuana Brass made use of Butler University's physical education facility.

Sporting events are the life blood of the building. The intense rivalries of Butler, Indiana, Purdue and Notre Dame brought about the demise of the nation's first holiday tournament, the Hoosier Classic. Jessie Owens and Glenn Cunningham attended the indoor Butler Relays. The Harlem Globetrotters, Indianapolis Olympians, Russian and Swedish National teams have played in the fieldhouse. Butler fieldhouse games have achieved such prominence as to be broadcast internationally.

While the fieldhouse offered a diversity of entertainment, the structure became the spiritual shrine of every high school basketball player during the snowy weeks of early spring. To win the state tournament is a goal as noble as the quest for the Holy Grail. This devotion to a sport has spawned a roster of players who make up a "Who's Who of Basketball." The trustees of the "Midwest's Madison Square Garden" have reverberated to the triumphs of victors and absorbed the salt-stained tears of the



defeated. Butler re-christened its fieldhouse in 1965 in honor of its long-time coach and athletic director, Paul D. (Tony) Hinkle. It is the dedication to sports of men like Hinkle who played hard, played honestly, played for keeps, that has raised the game to such lofty heights.

318

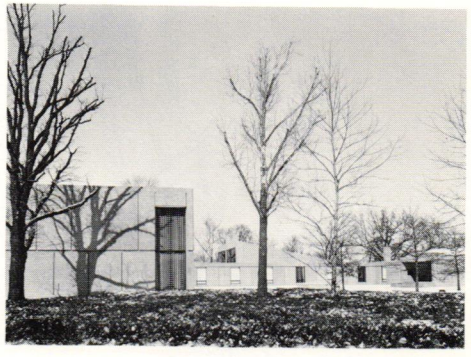
318. Hilton U. Brown Theatron (Starlight Musicals)
304 West 49th Street
1955; Architect: Lennox, Matthews, Simmons & Ford, Inc.

This non-building was carved out of the end of the Butler Football Bowl. During the summer, the seats and parking lot fill to overflowing with eager patrons of pleasant entertainment.

STARLIGHT MUSICALS:

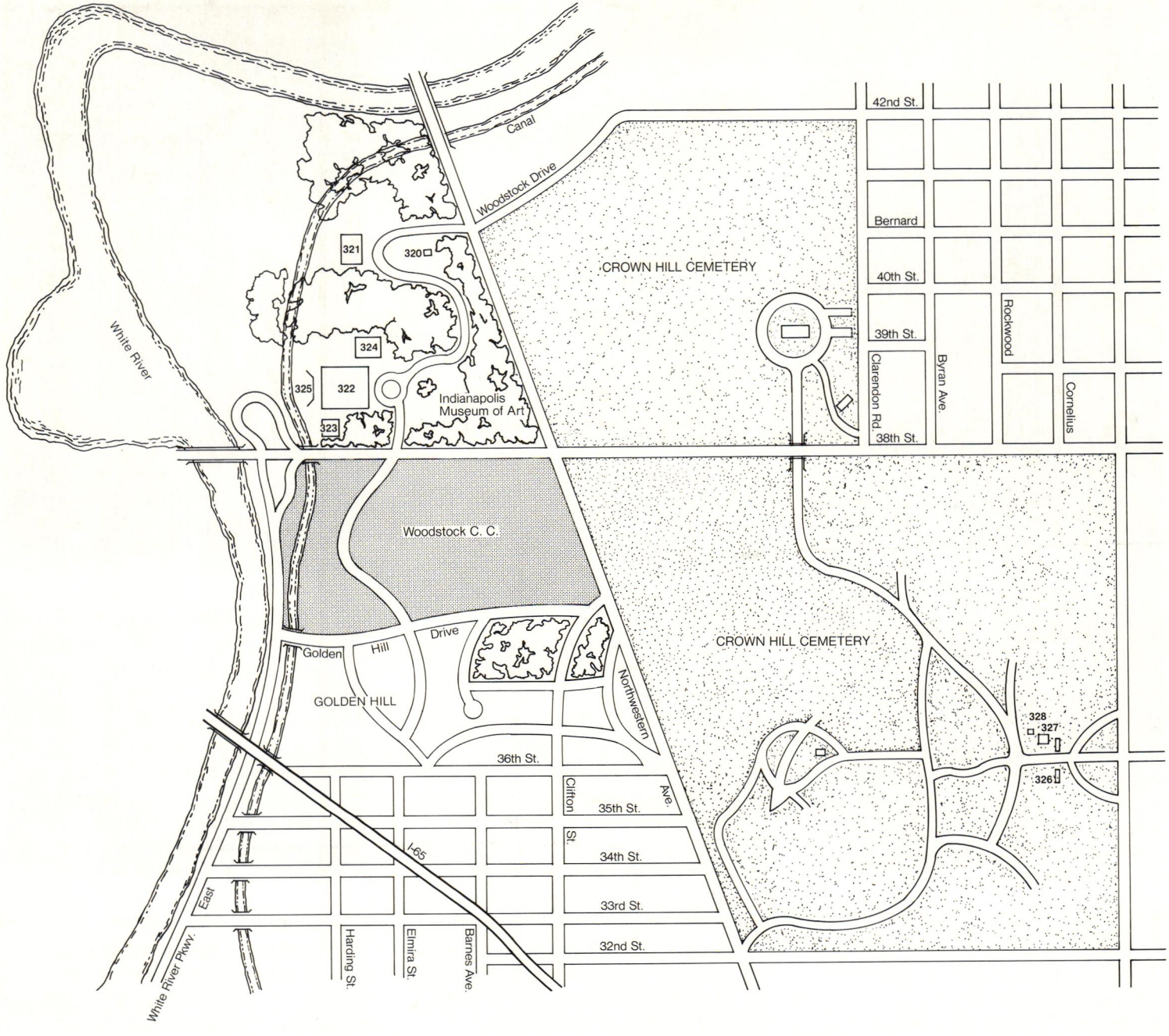
Starlight Musicals:
1944-1974

Aida
Annie Get Your Gun
Anything Goes
Applause
Babes in Arms
Bells Are Ringing
Bitter Sweet
Bloomer Girl
Brigadoon
Bye Bye Birdie
Cabaret
Call Me Madam
Camelot
Can Can
Carmen
Carnival
Carousel
The Cat and the Fiddle
The Chocolate Soldier
Damn Yankees
The Desert Song
Fanny
Fiddler on the Roof
Firefly
Flower Drum Song
Funny Girl
Gentlemen Prefer Blonds
George M
Girl Crazy
The Great Waltz
Guys and Dolls
Gypsy
Happy Hunting
The Happy Time
Hello Dolly
High Button Shoes
H.M.S. Pinafore
Hit the Deck
How Now, Dow Jones
How to Succeed in Business Without Really Trying
I Do, I Do
The King and I
Kismet
Kiss Me, Kate
Li'l Abner
Little Me
Mame
Man of La Mancha
The Merry Widow
Mr. President
My Fair Lady
Naughty Marietta
The New Moon
No Hard Feelings
No, No, Nanette
Oklahoma
Oliver
On a Clear Day You Can See Forever
The Pajama Game
Pirates of Penzance
Plain and Fancy
Promises, Promises
Redhead
The Red Mill
Roberta
Rosalie
Rosalinda
1776
Showboat
Silk Stockings
The Sound of Norway
The Sound of Music
South Pacific
The Student Prince
The Music Man
The Boy Friend
Sweet Charity
Sweethearts
Take Me Along
The 3 Musketeers
Tom Sawyer
The Unsinkable Molly Brown
The Vagabond King
West Side Story
Where's Charley?
Wish You Were Here
The Wizard of Oz
Wonderful Town
Edie Adams
Anna Maria Alberghetti
Paul Anka
Carroll Baker
Harry Belafonte
Jack Benny
Theodore Bikel
Vivian Blaine
Janet Blair
Ann Blythe
Ray Bolger
Carol Burnett



319. Christian Theological Seminary
1000 West 42nd Street
1966; Architect: Edward Larabee Barnes

The warm aggregate in the precast concrete makes the entire facade easy on the landscape. The design incorporates an endless corridor which faces the river. The view makes the hiking worthwhile. The CTS Theatre presentations are held in a spectacular wood and plush amphitheatre. The fine details, clearstories and skylights enliven this pleasant building.



Crown Hill/Oldfields

321

Oldfields at the Indianapolis Museum of Art

Is culture meant for the masses? Or do the masses really give a damn for culture? The relative importance of providing art for the people has been a question raised in Plato's Greece, Caesar's Rome, Medici's Florence, Victoria's London, and Lilly's Indianapolis.

The truth is that only a small percentage of any given population go to the art museum, attend the symphony, see an opera, or experience a ballet. Yet, these activities are important to this select group and a city which is devoid of these offerings is looked upon as a cultural wasteland, completely lacking that veneer of sophistication with which we cover our Darwinesque past.

Indianapolis has been lucky to have several wealthy families who are wise enough and unselfish enough to sponsor the arts. The Lillys, Clowes, and Krannerts have given the city some of its best architecture and art. It takes private money to fund public culture; we are fortunate to have individuals who give back to their city more than they ever took from it.

Oldfields is the type of estate that most of us think of if we ever dream of millions. This estate was the gift of the Lillys to provide a new site for the art museum. It is a perfectly proportioned French chateau, with lovely grounds and a magnificent view. The rooms are lofty without being overpowering. Each room has an aura of its own. They do not look as if they stepped from *House Beautiful,* for even with their sumptuous furnishings, the rooms exude comfort and livability.

A home is the perfect way to exhibit furnishings. Moving from room to room, mood to mood, era to era, is an experience, superior to endless galleries of exhibits. Oldfields is an enjoyable two hours of vicarious eavesdropping on the past.

The Garden Pavilion provides a setting all its own. It is as remarkable in scale and detail as the main house, from which it derives its design heritage. Since the demise of the Golden Section, architectural proportion is impossible to define, but to visit this play house for an afternoon luncheon is to sense the correctness of all the parts making a harmonious whole.

320. Alliance Garden Pavilion Restaurant
c. 1914

Formerly a playhouse and garden retreat, this chic French structure now caters to the discriminating dining public.

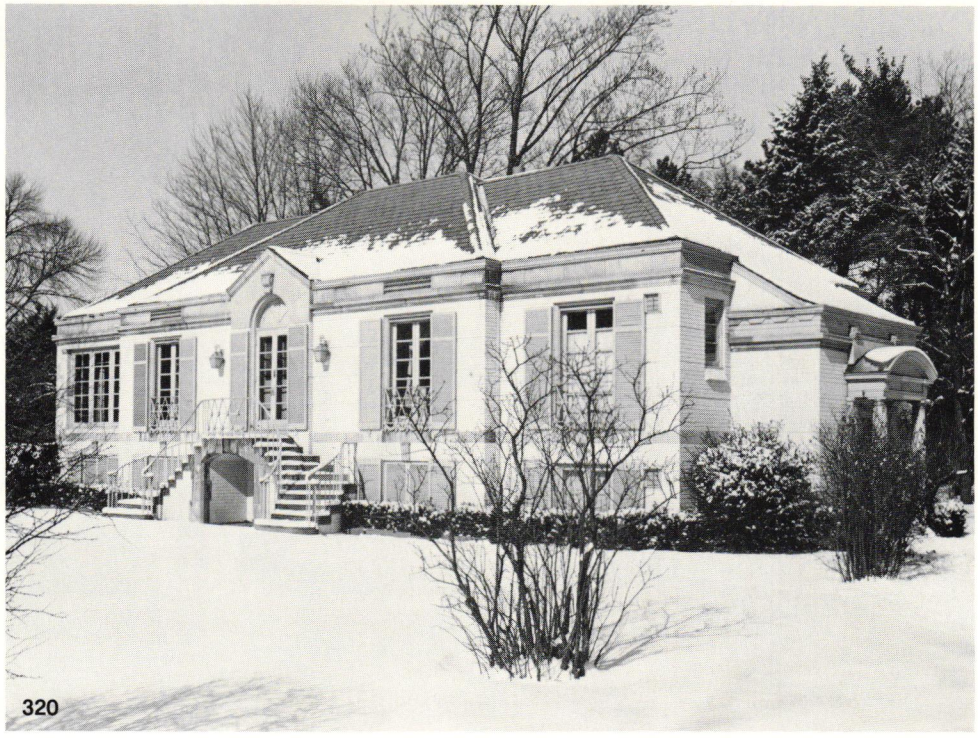
321. Oldfields
1912; Architect: Lewis Ketcham Davis

The forty-two acres of magnificently landscaped grounds that comprise the Oldfields estate now serve as the home of the Indianapolis Museum. of Art. Oldfields was the home of Hugh McK Landon, secretary of the Indianapolis Water Company. Mr. Landon, in consultation with Lewis Ketcham Davis, his brother-in-law, designed and built the home in approximately 1912. The twenty-two-room mansion is in an 18th-century French chateau style and contains a ballroom on the third floor.

The original development of the town of Woodstock was done by Scottish landscape architect, George M. McDougall. In 1920 the Landons retained the famous landscape firm of Olmsted Brothers of Brookline, Massachusetts to develop the impressive grounds. The stately wrought-iron gates on Michigan Road were designed by Architect Fermor S. Cannon.

The estate was purchased by Mr. and Mrs. Josiah Kirby Lilly, Jr. in 1932. The Lilly's removed the original wood mantels and installed antique marble ones. Remodeling was done by Frederick Wallick, Indianapolis architect. The home provided enough space to house the Lilly collections of rare books, gold coins, stamps, jewels and weapons.

The home now serves as the Lilly Pavilion of Decorative Arts. The spendid interior is a visual delight for anyone interested in design. The grounds of the museum include virtually all of the land that originally made up the town of Woodstock.



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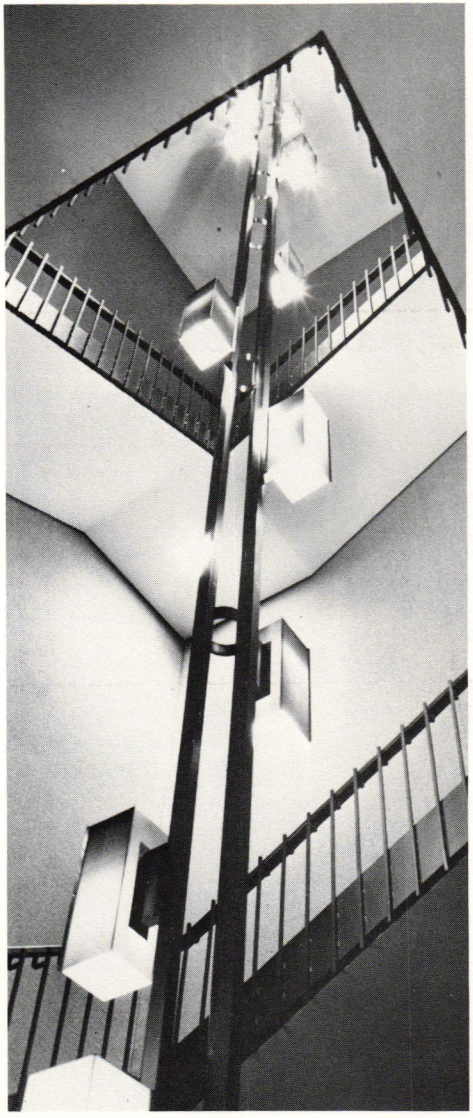
Driving through the Oldfields' grounds is a delightful progression. One finds the various parts of the museum, each in its own setting. The main house and garden tease you by hiding among the trees; then the drives swing out to form the proper formal vista and approach. The art museum, on the other hand, sits above its parking level, like a dispossessed temple, proclaiming its presence, yet somewhat forbidding in its approach.

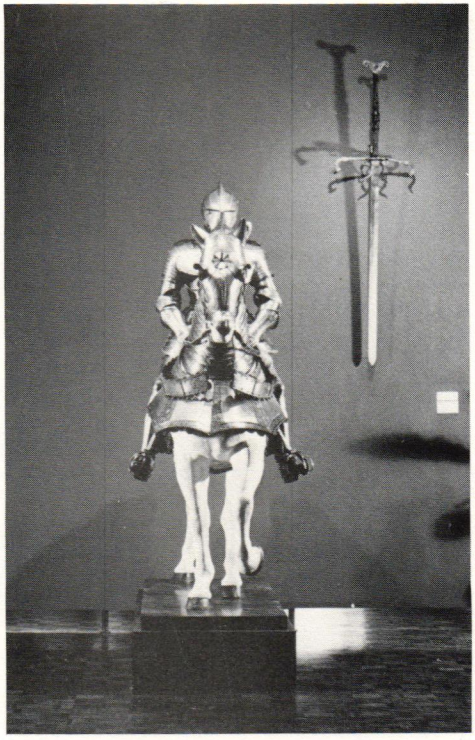
322

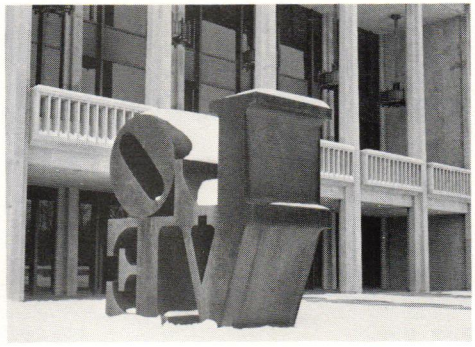
Indianapolis Museum of Art

The museum demands that you arrive by car and keeps you safe in its own parking lots. This is very different from the original urban John Herron at 16th Street and Pennsylvania. The Indianapolis Museum of Art is a great place to go, as long as you can afford the car. Bus service is to begin in the spring to link the museum with the city.

The Sutphin fountain splashes a welcome after you leave the best landscaped parking lot in the city and approach the main steps. Puffing up the steps, you face the columnar entry. Passing the lawn sculpture, you enter the revolving door, showing that you can get out if the Culture God doesn't get you.







The main lobby of the Krannert Pavilion spans the entire front and orients you to the circular path within the square building. Two items are somewhat disturbing in this handsomely paneled, well-detailed enclosure. First is the fact that you must know where to search for the entry to the Clowes Pavilion. Second, the sculpture court and pool beckon through the windows, but you cannot easily exit to get to them.

The art museum is lofty and spacious, in keeping with the necessity of displaying large works. At the same time, it is not intimidating. Each floor is very different without losing oneself in a maze of rooms. The stairwells should be used. They contain their own special exhibits, are a special treat, and facilitate movement between floors, by taking the strain off the elevator system. Few buildings have such a pleasant site, and given a good site, few exploit the fact as well as this museum. The view from the galleries is spectacular, and the visual impact of the building from the road is imposing in its massiveness. The museum advances from the trees and hovers above the terraced concert gardens and river. It proclaims its correctness by its very restraint.

322. I.M.A. Krannert Pavilion
1970; Architect: Richardson-Severns and Scheeler & Assoc., Champaign, Ill.; Wright, Porteous & Lowe, Inc.

This five-level limestone temple houses the original John Herron collection library, members' room and all major exhibits. The warm walnut interior and spectacular views make this one of the most inviting museums in the world. The museum offers a wide variety of community activities and services, and the city has responded with one of the largest bases of civic support in the nation.

The Clowes Pavilion conveys a different mood from the Krannert. The entry court soars two stories but keeps an intimate scale by using plantings, banners, and a fountain. The scale adjusts to fit the art displayed. The low ceilings are closer to living-room height, and the ornamental plaster complements the paintings. The re-creation of the Clowes library is somber walnut, a spectacular setting for Titian, Rembrandt, and Holbine. The Turner collection, one of the best in the country, would please the artist with its pleasant English sitting-room decoration. The El Greco Saints are cloistered in their own stuccoed niche.

Booth Tarkington Civic Theatre, which is housed in the Showalter Pavilion, is a box similar to the museum, showing that a form, while perfectly correct for one function, is frequently reused in an unfortunate desire for similarity. The theatre's lobby spaces do not function together. Arriving in a parking garage, while pleasant in bad weather, gives one the feeling of having disembarked in a basement. The Civic is one of the oldest theaters of non-professional actors in the country. Its original building was a modern expression of theater art. The new theater is more an expression of an unfortunately limited design concept and lack of spatial clarification.

323. I.M.A. Clowes Pavilion
1972; Architect: Richardson-Severns and Scheeler & Assoc., Champaign, Ill.; Wright, Porteous & Lowe, Inc.

The open-atrium court forms the focal point of this gallery. The home-like scale of the display spaces enhances the works of art.

The DeBoest lecture hall provides the permanent seating for classes and film festivals. The delightful benches hold a surprise; they are miserable to sit on. Unfortunately, not everything that looks pretty functions as well as it should. However, if it merely works and provides no aesthetic value, it has not functioned fully. This is the difference between the craftsman and the manufacturer, the scientist and the engineer, the architect and the builder. A successful piece of architecture not only serves the clients' needs (function), but also adds a positive value to the life of the users and viewers of the building (aesthetic).

The buildings and grounds of the art museum add to the richness of life in Indianapolis. Whether one attends frequently or never at all, the opportunity for experience is available. The museum has programs for many facets of the arts. The members of the museum help to continue and broaden these areas. Indianapolis is lucky to have people, whether large donors or yearly members, who express an interest in the arts.

324. I.M.A. Showalter Pavilion
Booth Tarkington Civic Theatre
1974; Architect: Richardson-Severns and Scheeler & Assoc., Champaign, Ill.; Wright, Porteous & Lowe, Inc.

This is the new home of the oldest civic theatre in the country. Concerts, ballet, recitals and drama fill the theatre throughout the year.

325. I.M.A. Concert Terrace
1970; Architect: Richardson-Severns and Scheeler & Assoc., Champaign, Ill.; Wright, Porteous & Lowe, Inc.

This open-air theatre is made up of seven grass plateaus retained by concrete walls. The area will hold 1,200 patrons. The terrace opens onto the canal and is a beautiful setting.

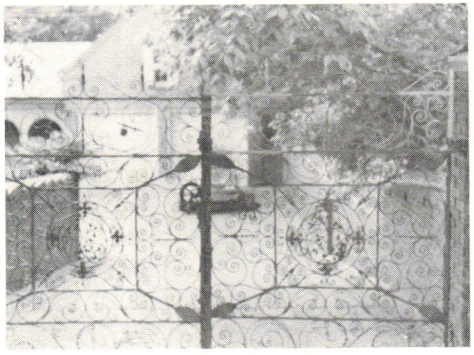
Golden Hill

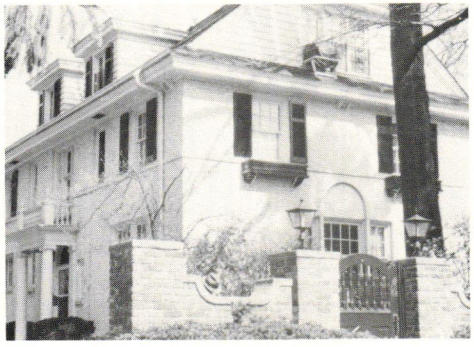
Golden Hill was a hundred-acre tract of wooded, rolling land purchased by David McLean Parry about 1903. Mr. Parry pioneered the mass production of buggies and later automobiles. At his death in 1915, the Spencer Aughinbaugh Realty Company acquired the land, laid out winding roads and offered the tracts at $2,000 to $3,000 to the public.

The houses are large and rambling with dormers and cupolas peeking through encircling ivy. The lawns are well cared for by professionals and the gardens form carefully controlled backgrounds for their homes to pose against.

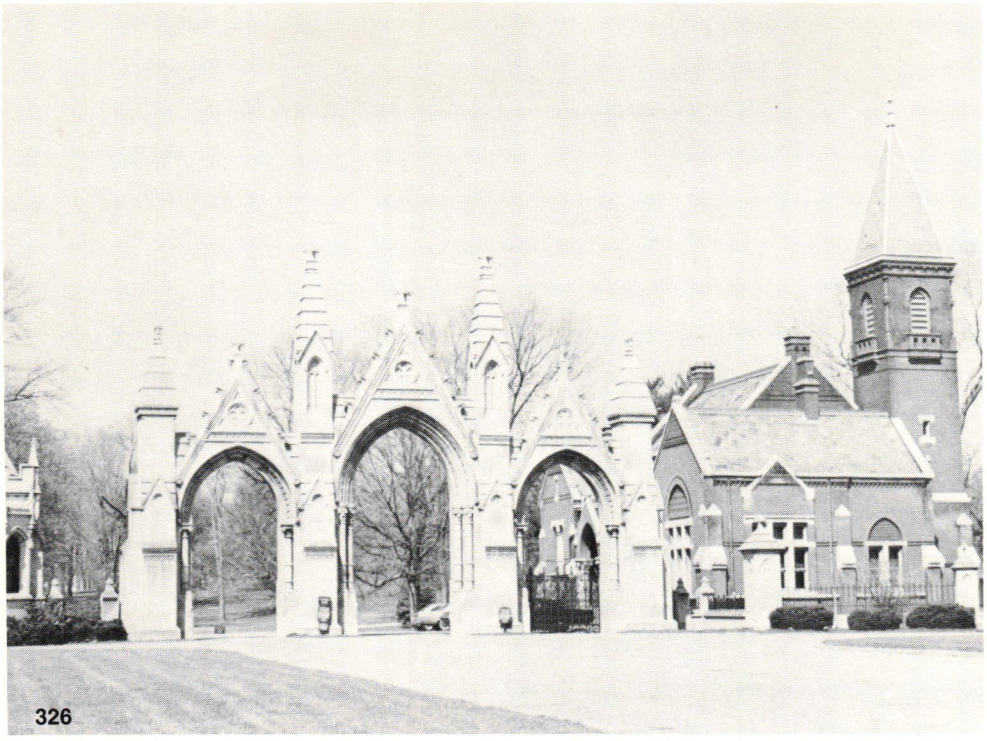
The natural setting has not been destroyed to create an area as much as it has been enhanced by a sense of retreat. The meandering streets, cul-de-sacs and heavily shaded drives remove the area from the noise and fumes of Northwestern Avenue and 38th Street and instills a pervading sense of quietude. Few new developments can boast as high a density per acre as Golden Hill and still retain an individuality of house style and a privacy of existence.

Golden Hill reclines along the upper ridge of White River. It commands one of the truly good panoramas in Marion County. Hemmed in by Woodstock, Crown Hill, a park and working class homes, Golden Hill represents an aristocratic ghetto of elegant proportions.





ENTRANCE TO
GOLDEN HILL
AREA PATROLLED



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Crown Hill Cemetery

Crown Hill Cemetery spreads across the mid-northwestern part of Indianapolis. Its pristine design avoids most of the cliches about death and transfiguration. Bisected by the busiest east/west street in the city, the grounds exemplify a tranquility of purpose. Crown Hill is the largest not-for-profit, non-sectarian cemetery in Indiana. Its history is almost as old as Indianapolis itself.

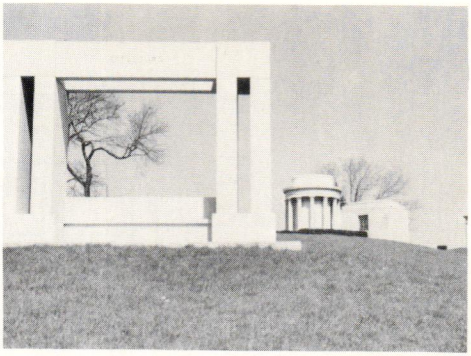
Alexander Ralston, in his 1821 plan for Indianapolis, had provided for a cemetery site at the end of Kentucky Avenue where South and West Streets meet. Greenlawn Cemetery was established at this location. Bounded by the growing city and White River, the cemetery could not grow to meet the needs of the city and the huge losses from the Civil War.

On September 25, 1863 a group of prominent citizens became the Association of Crown Hill and selected an area named Strawberry Hill, which contained the highest point in the city, for the location of the new cemetery. The direction of the cemetery has continued to be a volunteer activity of the city's public-spirited citizens. A list of directors is a veritable Who's Who of Indianapolis.

Strawberry Hill was owned by Martin Williams. The association purchased Williams' 166 acres and several adjacent properties to comprise the cemetery. Professional advice was obtained from John Chislett, a landscape artist and superintendent of a cemetery in Pittsburgh, Pennsylvania. The Chisletts served as Crown Hill's superintendents for several generations.

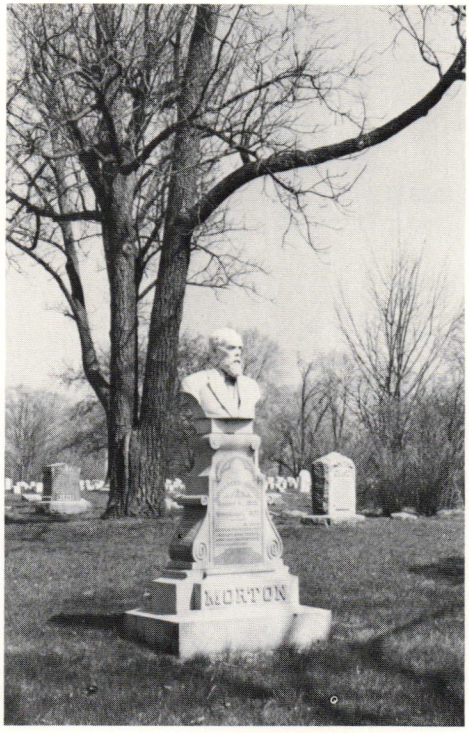
Crown Hill was dedicated June 1, 1864. The city's residents came to admire the grounds and elaborate opening ceremonies. The winding roads, grass-covered slopes and park-like atmosphere were developed by Frederick Chislett.

The original entry on Northwestern Avenue was closed in favor of an entry closer to the city. The entrance at 34th Street and Boulevard Place is a regal gothic-spired gate. The noble proportions are an emphatic design statement. The chapel and gatehouse are carefully detailed brick structures of rustic grace. The Mausoleum and Crematory adhere to the landscape with such massiveness



that any question of impermanence is squelched.

The pastoral acres of Crown Hill form the final resting place for a number of the important people of Indianapolis: President Benjamin Harrison, Vice-Presidents Charles Warren Fairbanks, Thomas Andrews Hendricks and Thomas Riley Marshall and Governors Oliver Perry Morton, Noah Noble, Albert G. Porter, David Wallace and James Whitcomb.



326. Gateway
3402 Boulevard Place
1885; Architect: Adolf Scherrer

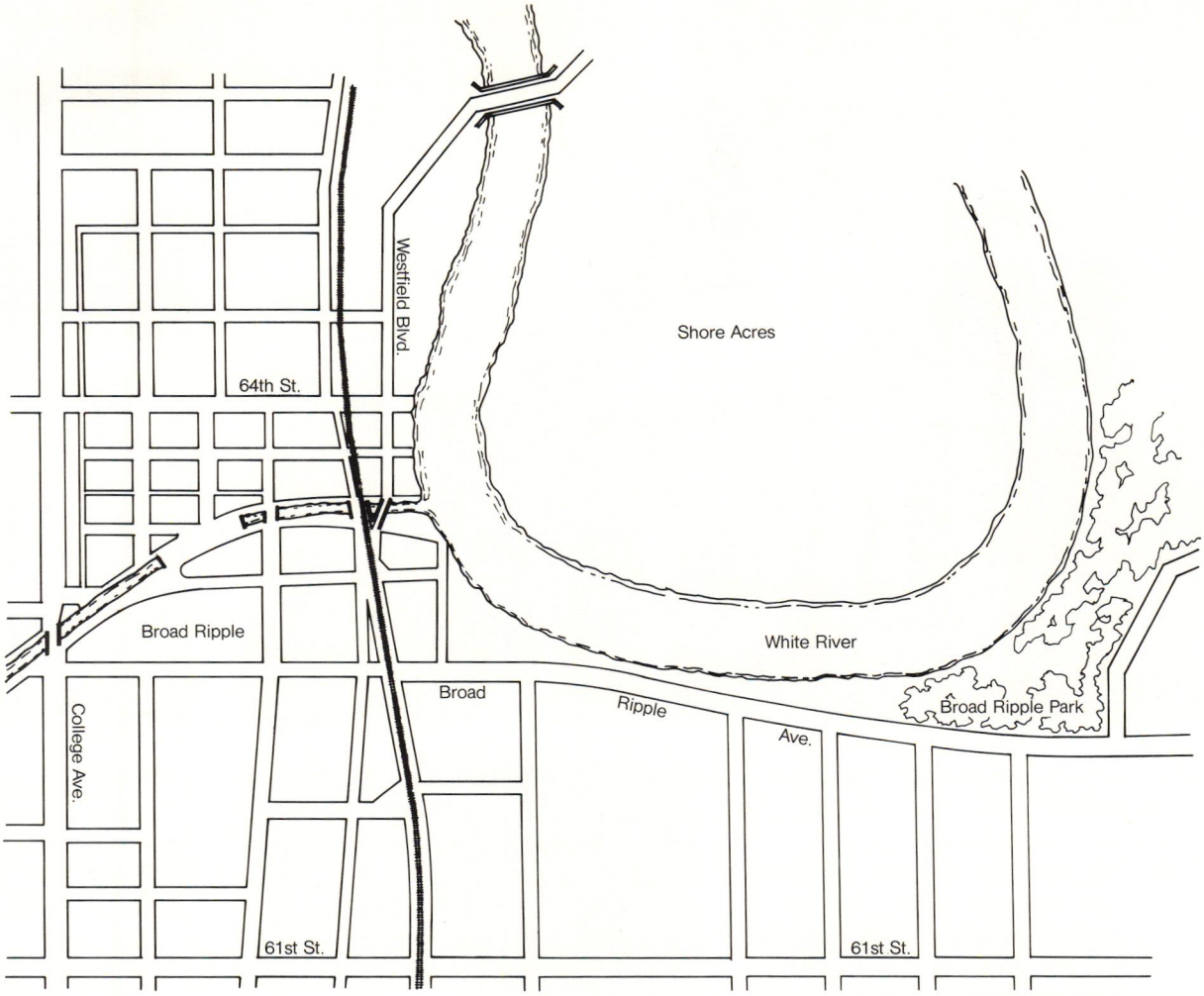
Three compound drop-arch openings with crocketed gables above. The limestone ashlar and iron gates produce an imposing culmination to the 34th Street vista.

327. Office Building (now Historic Landmarks Foundation of Indiana)
3402 Boulevard Place
1885; Architect: Adolf Scherrer
1970-71; Restoration Architect James Associates

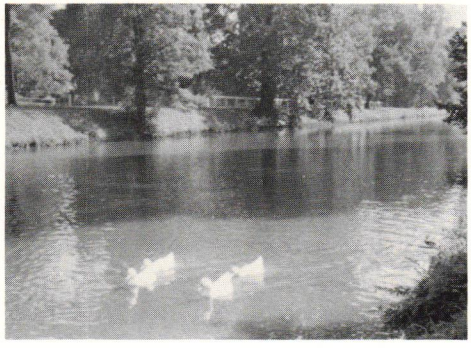
Gothic revival structure with limestone and terra-cotta trim.

328. Chapel and Vault
3402 Boulevard Place
1875-77; Architect: Dietrich A. Bohlen

Gothic revival details applied to a cruciform plan.



Broad Ripple



Broad Ripple

Broad Ripple Village was laid out by Jacob Coil in 1837. It was so called for the fact that the bend in White River was the largest and widest in the county. The village of Broad Ripple was north of the canal and the village of Wellington south.

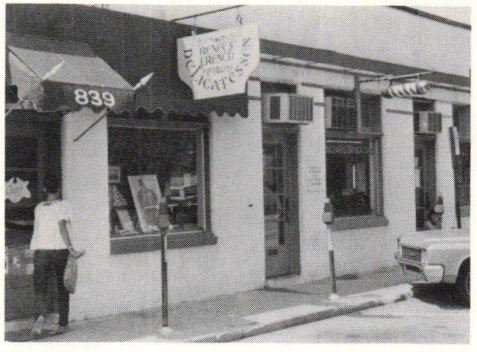
Both villages were laid out at the head of the control canal in anticipation of a boom when the Wabash and Erie Canal would be completed. Funds abruptly ran out in 1839, however, leaving only the portion between Indianapolis and Broad Ripple complete. It served as a highway between Broad Ripple and Indianapolis for only three decades, before the railroad came and made the canal obsolete. The only settlers in either village were Irish laborers who had built the canal and its feeder dam on the White River. In 1869 the canal was sold to the Indianapolis Water Company.

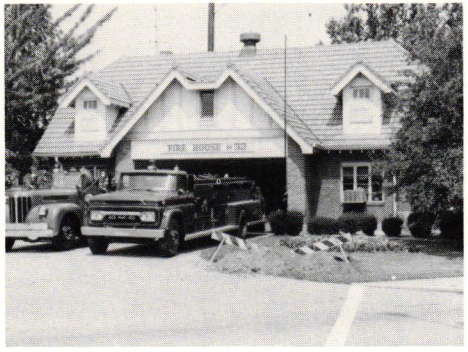
Wellington slowly lost its identity and the area on both sides of the canal became known as Broad Ripple. In 1894 the first inter-urban line in America, from Broad Ripple to Indianapolis, opened.

During the first decade of the 20th century, Broad Ripple gained vitality as a summer resort. White City was opened in 1904 and was one of the country's largest amusement parks. As the roller coasters and ferris wheels were removed, the area was developed into a park which for years boasted the largest municipal pool in the country. Summer homes, cottages, tents and shacks sprang up along the river, as the immigrants from the city sought to escape the heat of Indianapolis in the cool breezes, pure air, shade and tranquility of Broad Ripple. By 1915 the summer suburb north of Broad Ripple had become known as "Indianapolis-on-the-river."

By 1922 the row of summer homes on both sides of the river had developed into resort areas such as Ravenswood, Terrace Beach, Idlewood and Wildwood, and development was reaching toward Noblesville. A vibrant atmosphere was present! Today, the people of Broad Ripple are attempting to regain that vitality by redirecting the commercial environment and establishing a specialty and arts and crafts center with merchants restoring some of the older residences into colorful, attractive, retail outlets. The best feature is that some of the houses remain private homes offering a good balance to the commercial development. There remains a strong village identity in Broad Ripple. The canal penetrates the core of the village. In an attempt to provide additional parking, the city built a parking lot over the canal. The parking lot is remote from the entrances of most stores and is little used. The opportunity to develop the character of the canal has been lost by this planning decision. To enjoy the canal, one must go to the west of the village where citizens enjoy fishing, biking and jogging along the banks. The ducks are quite important inhabitants of the canal, as witnessed by the efforts of local citizens to provide for their well-being. The ducks even have an account in their name in a local bank.

Broad Ripple is resurrecting its old character as a vibrant part of this community and a "fun place to be." When you visit, take your time and enjoy it!





329. McGrath Residence
6183 Washington Boulevard
1950

Residence
1890

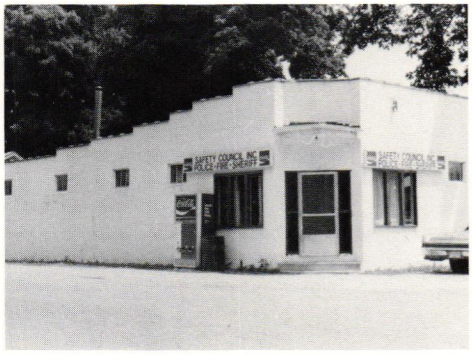
Some of the old homes still remain with 9½ foot ceilings and wood parquet floors. This home is reported to have been the summer home of the Holliday's.

Ravenswood

What were once summer cottages for the wealthy have become modest homes for the current residents. Although it is somewhat controlled now, flooding used to be a problem after heavy rains. Site-seers would drive by to see the houses inundated and the people boating through the streets.

Today one witnesses a unique, bohemian atmosphere; homes reflect a do-it-yourself, who-cares-what-you-think attitude.

It is envisioned by some that as land becomes more scarce in the inner city, the sites along White River will escalate in value and development will be reborn along the river.

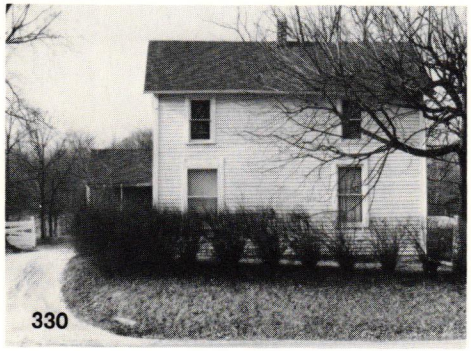


Crow's Nest

In 1956 the town board president, Eli Lilly, denied in an interview that Crow's Nest was "snobbish," which might reflect a difference of opinion of those who live there and those who do not. With all of the signs indicating "Police Patrolled" and "Private Drive," one is rather uneasy driving through to view the homes. Historically, Crow's Nest dates to the 1830's, when John Krise settled on the property northwest of White River and established his farm and grist mill. The property was valued at the fantastic price of $100 an acre in 1870 and was a picnic area frequented by prominent Indianapolis citizens who enjoyed the cool, wooded and secluded retreat in the country.

A 1920 newspaper article indicated that the area was subdivided and that costly and pretentious homes were built. Thirty-seven property owners petitioned and were granted incorporation in 1927 as a town with a population of seventy-four. The mansions are secluded on Sunset Lane, running south from Kessler Blvd., which is the only public thoroughfare in Crow's Nest. Other large homes, built more recently, are located along Kessler Boulevard.

Crow's Nest is typical of all of the incorporated towns in the "gold coast" of Indianapolis. Growth there developed as an extension of the wealth and finery of North Meridian Street.



330. Michigan Toll Road House
4702 North Michigan Road
1866

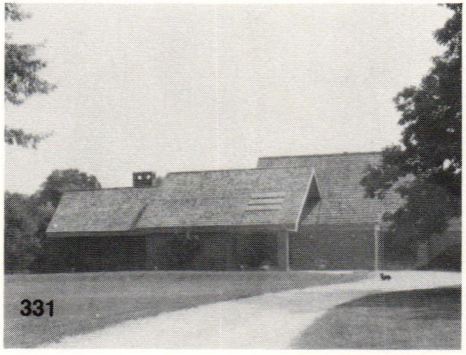
This historic Michigan Toll Road House was once operated by the August Gravel Road Company from 1866 to 1892. Small fees were charged for the use of Michigan Road (State Road 421) which was the first major road from the Ohio River to Lake Michigan. It is currently the property of the Historic Landmarks Foundation of Indiana.

331. Residence
1750 West Kessler Boulevard
1970; Architect: Snyder-Blackburn Associates

332. Effel Residence
1140 West 56th Street
1930

333. Myers Residence
1136 West 56th Street
1930

334. Mattison Residence
4821 Buttonwood Crescent
1963; Architect: Woollen Associates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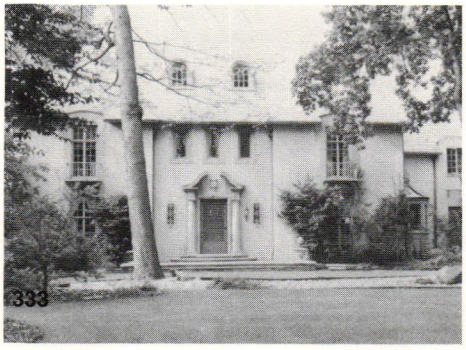
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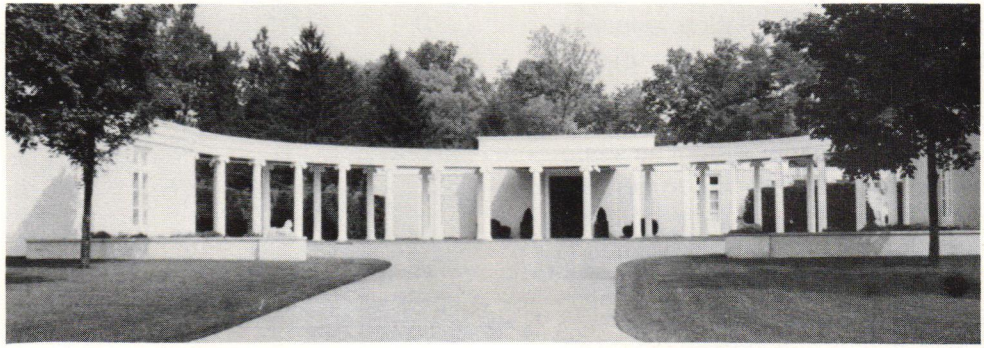


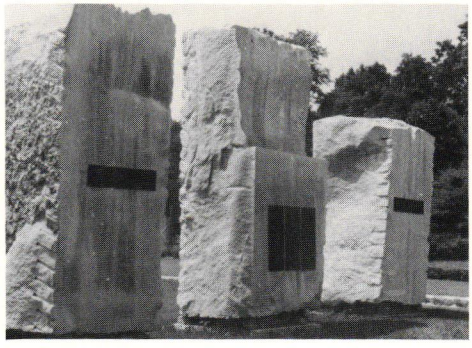
Holliday Park

In 1916 Mr. and Mrs. John Holliday donated their estate, consisting of eighty acres and then valued at more than $200,000, to the city of Indianapolis for use as a park. Mr. Holliday was the founder of the *Indianapolis News* and a civic leader.

Professor William Clute of Butler University developed an arboretum in 1936 containing a wide variety of plants, both native and foreign to Indiana, and achieved a reputation for the park as a "backyard Brown County." The residence on the grounds was used as a botanical museum, library and meeting house but was destroyed by fire in 1955.

The Western Electric Company was preparing to raze the St. Paul Building in New York City in 1958 and offered a prominent sculpture group designed by Karl Theodore Bitter, a native of Indianapolis, to the city offering the best display site. Holliday Park was selected as an appropriate site and local artist, Elmer E. Taflinger, designed a grotto to house the figures, then valued at $100,000. In 1971 twenty-five Greek columns from the former Sisters of the Good Shepherd Convent were moved to Holliday Park to enhance the setting. Holliday Park is unique in that it is one of the few cultural points maintained by the city. The park has not been without its share of problems. Confrontation between park visitors and residents bordering the park have been frequent and the fence surrounding the grotto with padlocked gates, bears witness to the problems which have occurred.

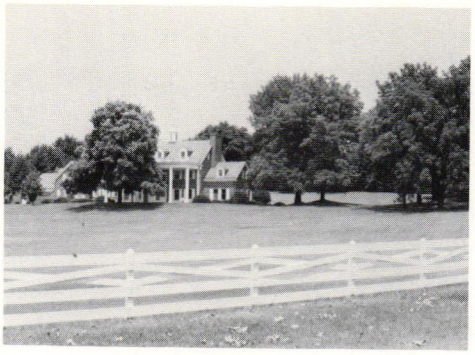
The elaborate plans for Holliday Park have stirred comment by the area residents and the teenagers who fill the open spaces with touch football, kite flying and frisbees. To destroy the pastoral quality of the park would be an unfortunate decision. The monumental scale of the ruins has already been diminished by the black iron fence encircling the fountain. Vandalism is a major problem in any public area, but the fence poses a problem not to the young who climb it, but only to the artist's conception which it destroys. Government should not try to protect man from every contingency and especially from himself. We must foster a concern for art, not a challenge to get away with something.

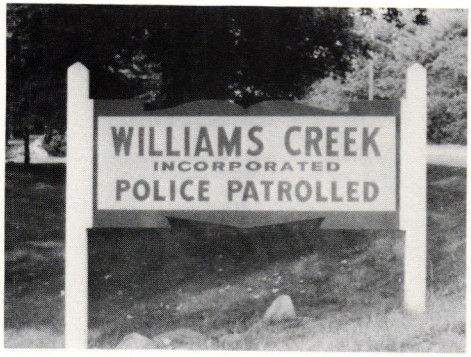


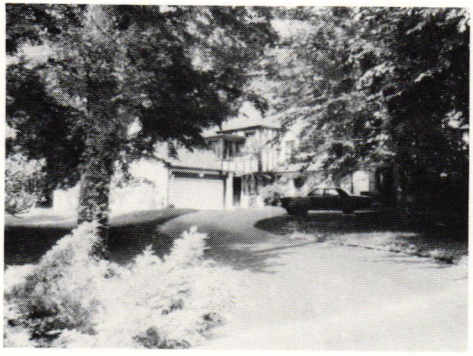
Williams Creek

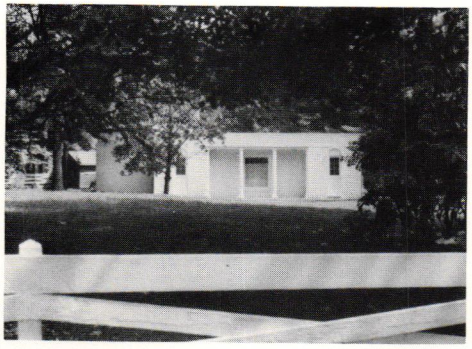
The Williams Creek subdivision was developed by a local bank in 1928 and was, perhaps, the first in Indianapolis to have model homes, a sales tool that is popular today. In 1930 the subdivision, which had fallen victim to the Depression, was incorporated as a town, and women were elected to the posts of town board president, town marshal and two trusteeships.

On this wooded and rolling site are homes ranging from an unassuming ranch style to modern mansions. You are certain to see one to suit your taste as you drive through. But be careful not to get lost. As someone once remarked, the streets are laid out "like spaghetti."









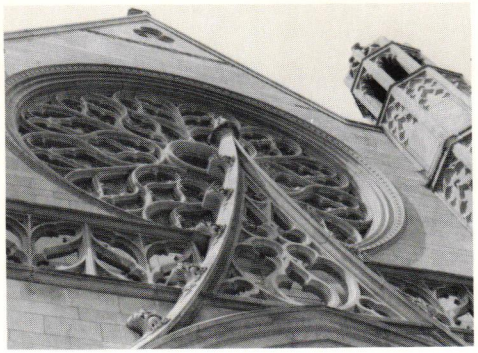
335. Bash Residence
7915 Morningside Drive
1954; Architect: Edward Pierre

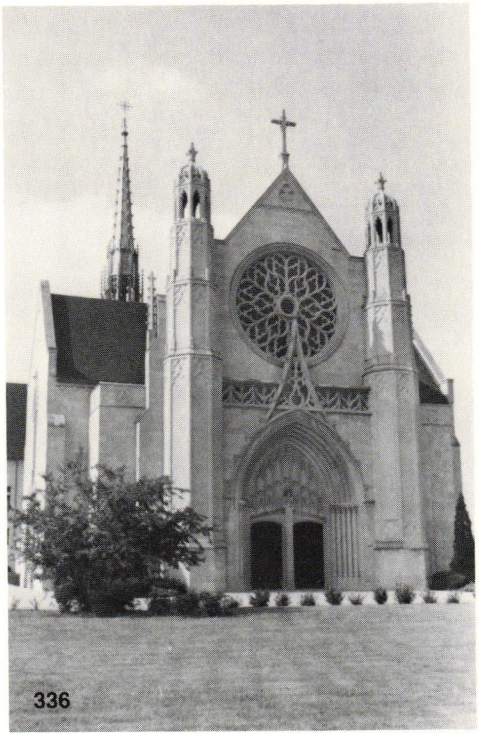
Meridian Hills

Meridian Hills was developed as a subdivision and, it is reported, citizens built homes there to escape the Indianapolis tax rate which was climbing rapidly along North Meridian Street. Even after incorporation in 1937, taxes were negligible. The people of Meridian Hills were once called anti-church because the town board barred churches and commercial interests from the town, claiming that they only desired to preserve the quiet, unhurried atmosphere. They were finally forced, by action of the Indiana Supreme Court, into allowing churches to be built within the town limits.

The townspeople did wage a significant battle against annexation in the 1950's and, in 1954, the Indianapolis City Council filed an annexation ordinance which was declared unconstitutional by a superior court.

The residents, who have a reputation for aloofness toward Indianapolis, were once described by their town board president as "good, conservative people."





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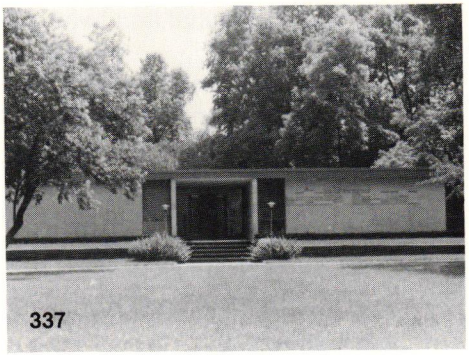
337. Rohn Residence
3 West 79th Street
1961; Architect: Martin & Jelliffe

338. Isch Residence
6901 North Pennsylvania Street
1958; Architect: Spiros G. Pantazi

339. Office Building
1012 East 75th Street
1973 Renovation;
Architect: Pecsok Jelliffe & Randall



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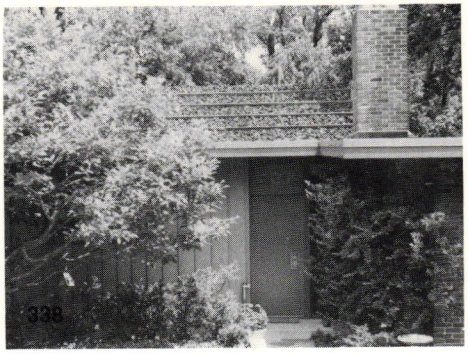
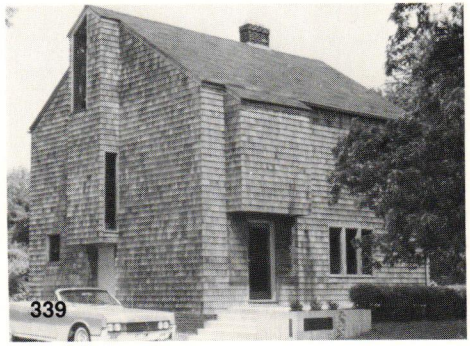


338

336. Second Presbyterian Church
7700 North Meridian Street
1958; Architect: McGuire, Shook, Compton, Richey, and Associates

The church was designed as a replica of Gothic churches of northern France and in particular, the famed Fifteenth Century Sainte Chappelle. There is seating in the nave for 1000 people and the window in the back of the chancel, depicting the ascension, was created by Tiffany in 1902 and moved from the previous church which was located adjacent to the World War Memorial. When Frank Lloyd Wright was visiting Indianapolis and saw the previous church being demolished, he questioned, "Aren't they destroying the wrong building?" The small stained glass windows were designed by Henry Lee Willett, internationally famed artist, and portray biblical stories and the life of Christ.



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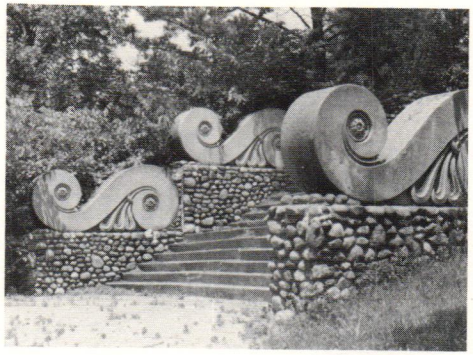
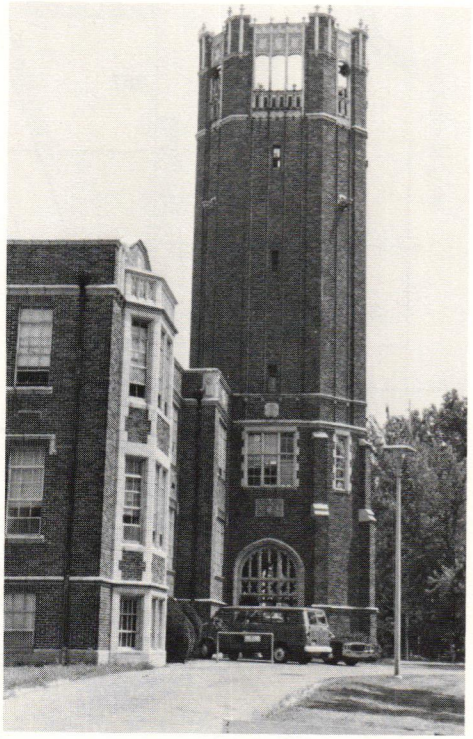
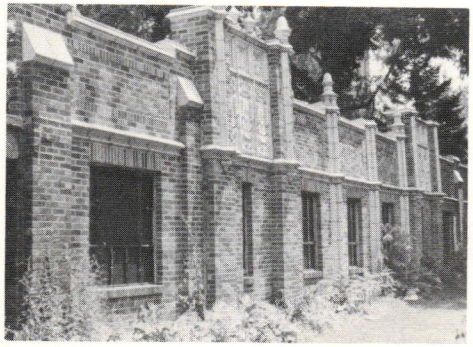
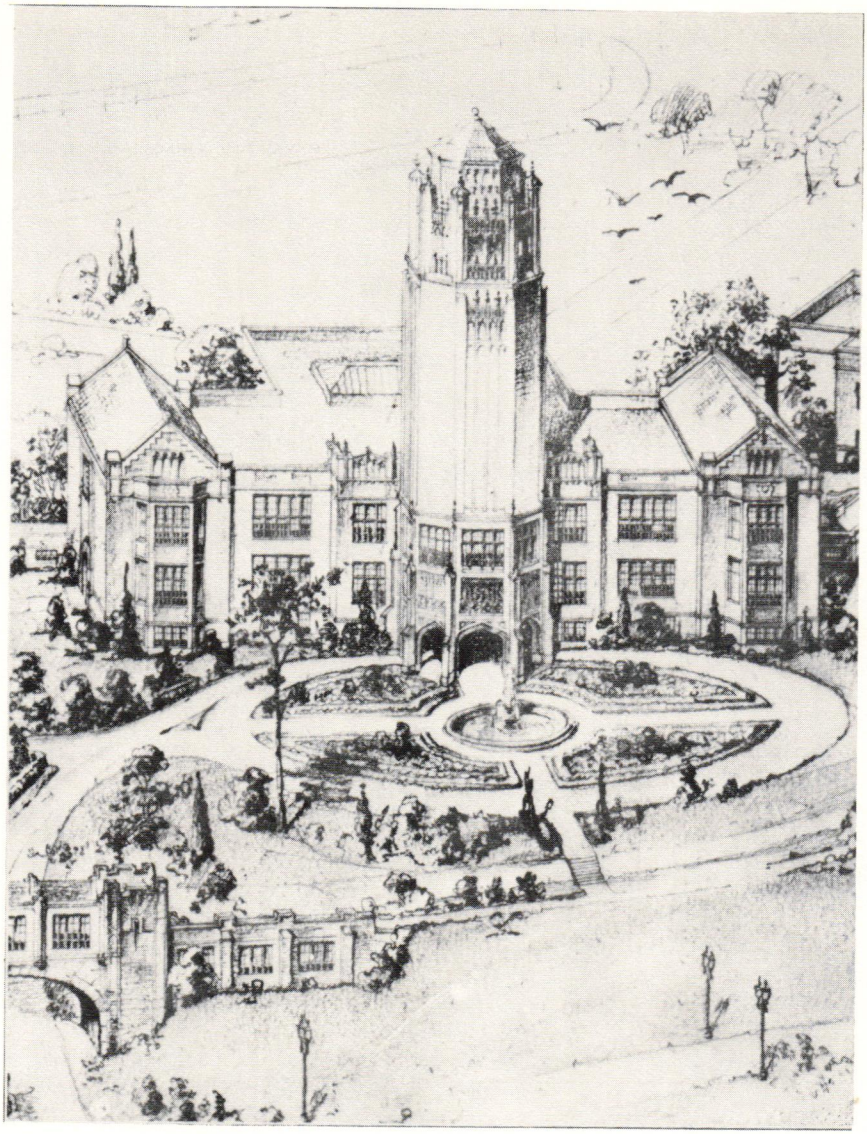




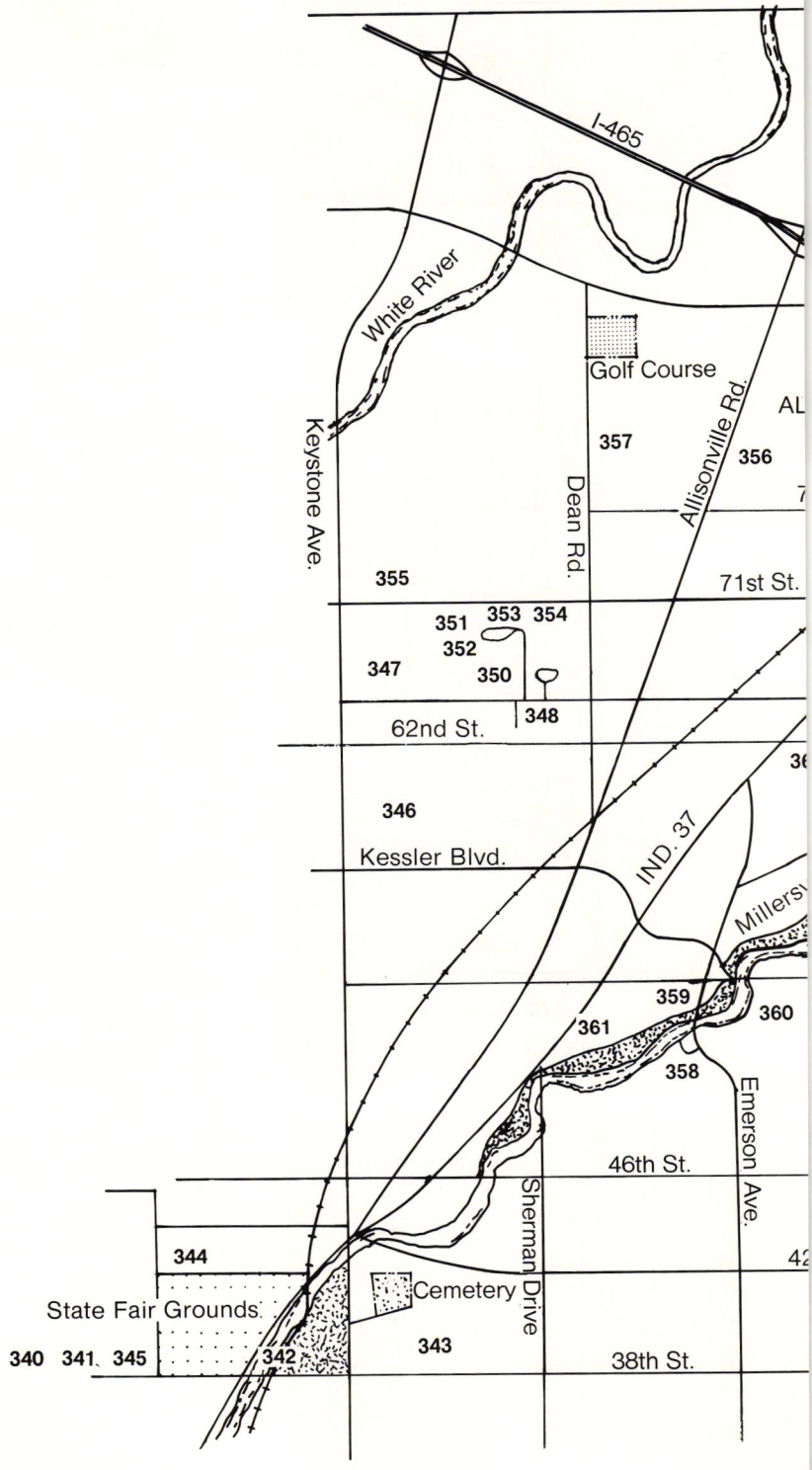




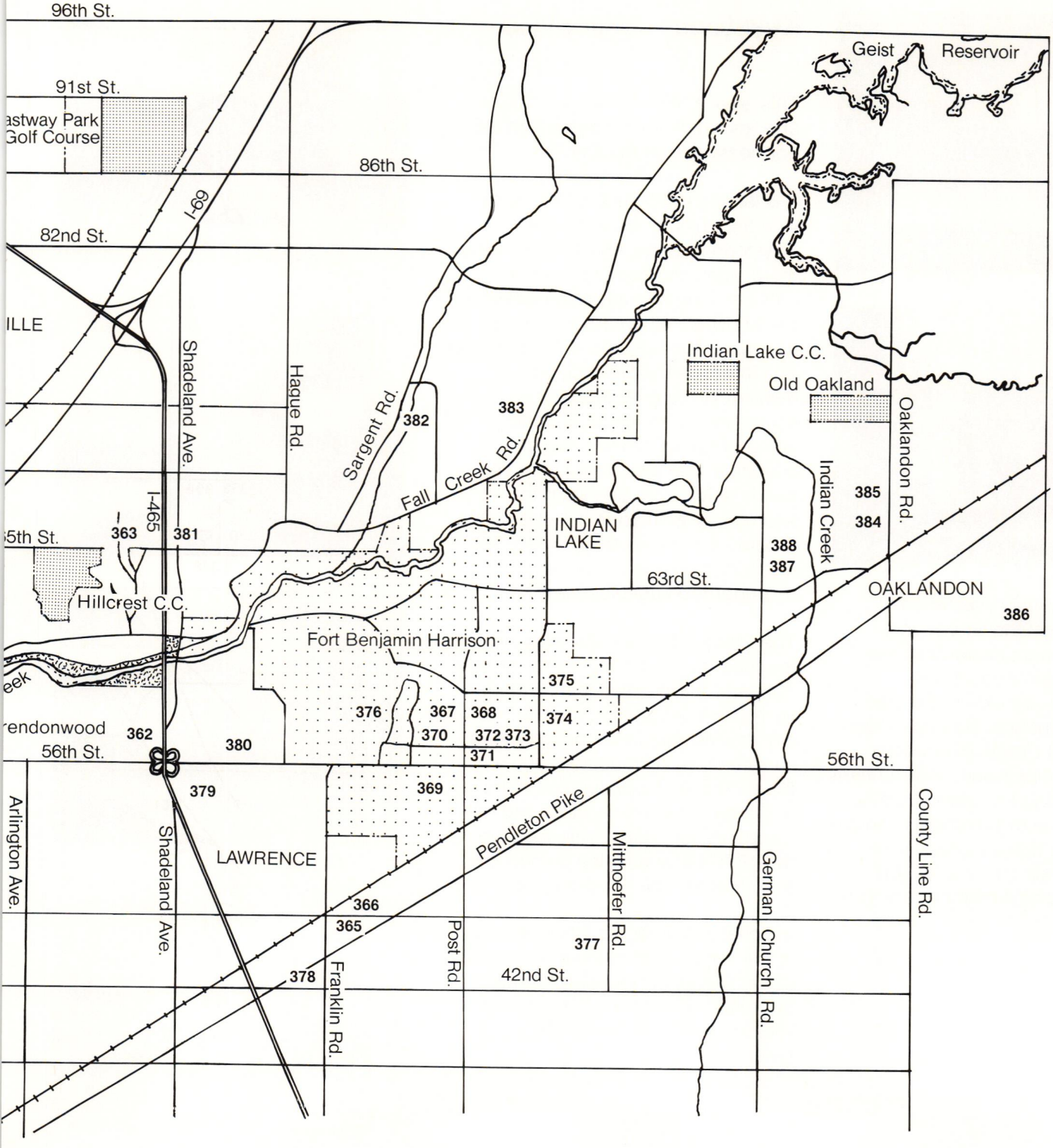
The Indiana State School for the Blind, 7500 North College, is noted more for its education of the blind than its architecture, the buildings and garden walls, however, offer some interesting stone carvings, some of which were moved from the original site.

The Indiana School for the Blind was established in 1847 with an enrollment of nine students. From 1853 to 1930 it was located on the site now occupied by the Indiana War Memorial Plaza.

Sixty original buildings on the acre tract were constructed in 1930 and designed by Harrison and Turnock.


I-465
White River
Golf Course
Keystone Ave.
Dean Rd.
Allisonville Rd.
AL
357
356
355
71st St.
351
353
354
352
347
350
348
62nd St.
346
Kessler Blvd.
IND. 37
Millersv
359
360
361
358
Emerson Ave.
46th St.
Sherman Drive
344
Cemetery
State Fair Grounds
340
341
345
342
343
38th St.

Fall Creek Valley



Fall Creek Parkway was recently widened below 38th Street and, fortunately, the character that has made it unique for years was preserved. To one side of the parkway are the wooded, sloping grounds leading to Fall Creek, interrupted only by a small park and, unfortunately, a church parking lot, while the other side is dotted with pretentious, above average-sized homes which were the class of their day. Fall Creek Parkway remains a major artery from downtown to:

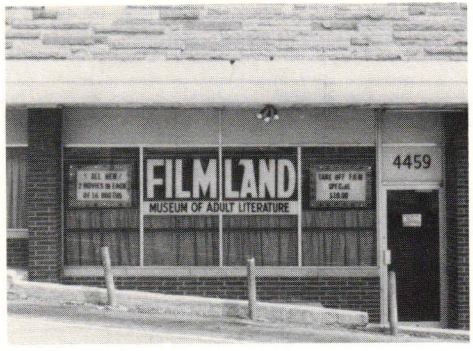
Keystone–Allisonville

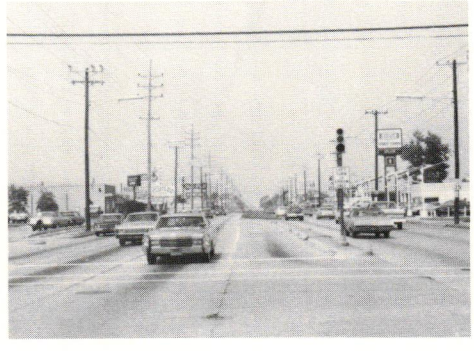
This area is titled for the two major arteries which form a wedge on the northeast side of the city.

It is largely residential in character with the obvious exception of Keystone Avenue, which must have more signs and commercial curb cuts per foot than any other street in the Midwest. When driving along Keystone Avenue, one finds it difficult to appreciate the fact that people dwell near the gregarious signs, screaming to be heard, and the hodgepodge of parking lots and buildings. You take your life in your hands going from one shop to another, even in your car! The above problems distressingly point to the need for a plan, any plan, for neighborhood development.

The village of Allisonville was founded in about 1833, in the area of 75th and Allisonville Road. But, due to the dwindling traffic on the Noblesville Road and the growth of surrounding communities such as Broad Ripple, Castleton and Nora and their proximity to water and rail transportation, Allisonville faded in the 1870's as a growing community and slept for one hundred years.

Indianapolis grew toward Allisonville in the 1950's due to the development of the Glendale Shopping Center, but Allisonville never regained its village identity and most likely never will.



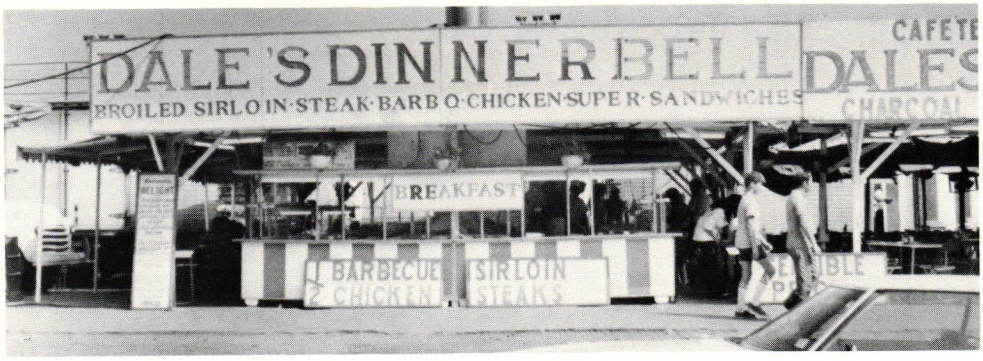


Indiana State Fairgrounds

Once a year the fairgrounds become the number one agricultural area in the State. The 38th Street site is the third for the fair, the land being purchased in 1892 and laid out for the fair activities by the architectural firm of J. F. Alexander and Son, Lafayette.

As you drive through the grounds, visualize the streets lined with concession stands; the grounds on the west side filled with rides and sideshows; the carnival hawkers announcing the excitement through their megaphones; the livestock mooing, oinking and bleating in their pens; the trotters racing around the dirt track in front of the grandstands. To that image add a dense forest of people, elbow to elbow, going in all different directions. You're at the fair!

Unfortunately, the fair only lasts about fourteen days. During the remainder of the year there is little to attract a visitor except the antique drugstore and an occasional event at the Coliseum or Manufacturer's Building. What a waste!



340

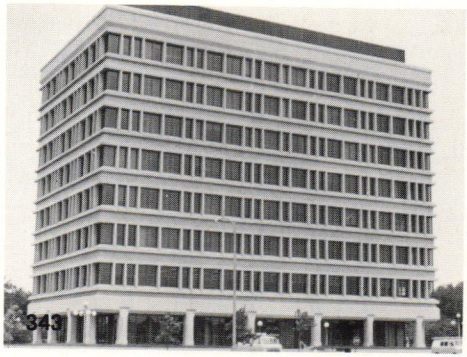
340. Horse Barns

341

341. The Coliseum
Indiana State Fairgrounds
1939; Architect: Russ and Harrison

This indoor arena has a 32,400-square-foot center area, which will accommodate a three-ring circus and eight thousand spectators.

342. TeePee Restaurant
3800 Fall Creek Parkway
1940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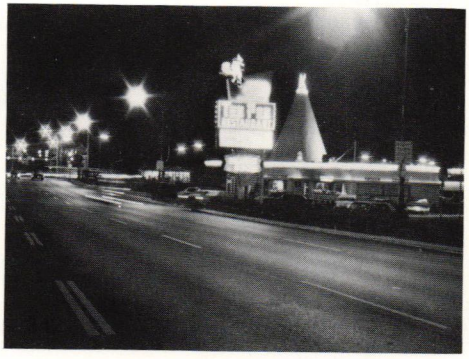

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345

343. Indiana Bell Telephone Company
3838 North Rural Street
1968; Architect: Wolner Associates

344. Indiana State School for the Deaf
1200 East 42nd Street
1911; Architect: Rubush and Hunter

345. Hooks 1890 Drug Store and
Pharmacy Museum
1965; Architect: C. Wilbur Foster & Associates

One of the nation's largest and most authentic 19th century drug store restorations, the museum features an 1852 ornately carved, floor-to-ceiling display area and an 1880 vintage soda fountain.

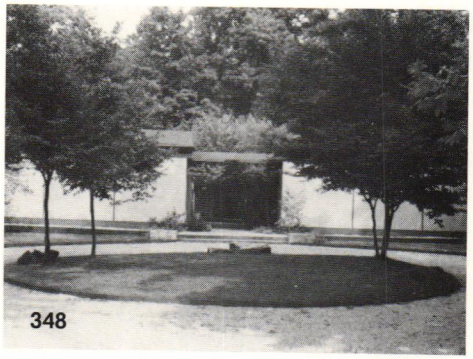
346

346. Glendale Shopping Center
6101 North Keystone Avenue
1958; Architect: Victor Gruen Associates

347. Glenbrook Apartments
6630 Glenbrook Drive
1965; Architect: Wolner Associates

A quiet setting off of a busy street with fishing from the balconies.

347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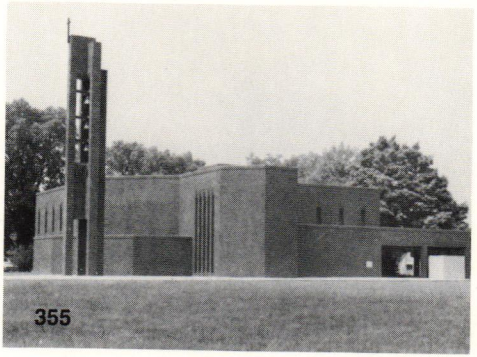
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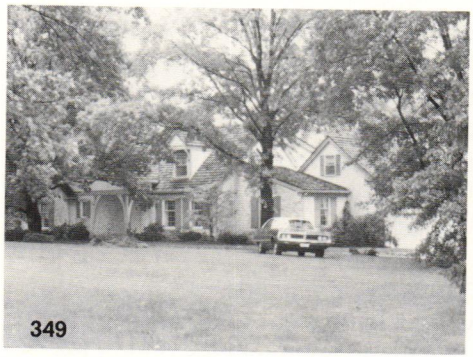
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353

348. Residence
6457 North Ewing Street
c. 1960

349. Residence
c. 1955

350. Leibman Residence
6808 North Sherman Drive
1962; Architect: Evans Woollen

351. Residence
3525 Delaware Commons
c. 1960
"his and hers"

352. Residence
3627 Delaware Commons
c. 1958; Architect: Howard H. Wolner

353. Residence
3701 East 71st Street
c. 1960

354. Carlino Residence
3737 East 71st Street
1961

355. St. Pius Roman Catholic Church
7200 Sarto Drive
1975; Architect: Pecsok Jelliffe and Randall

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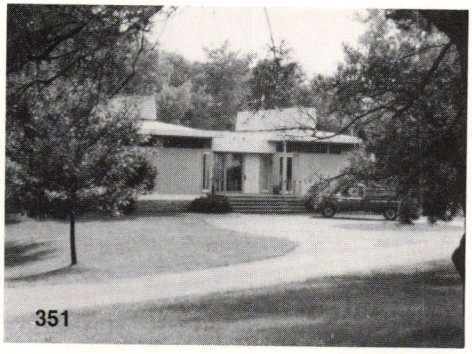
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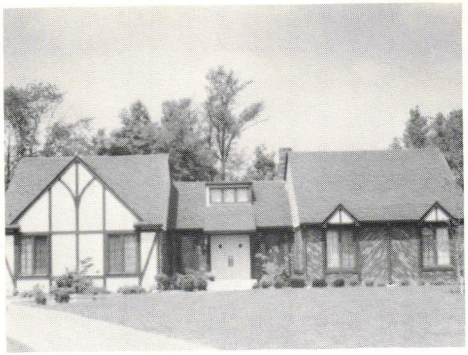
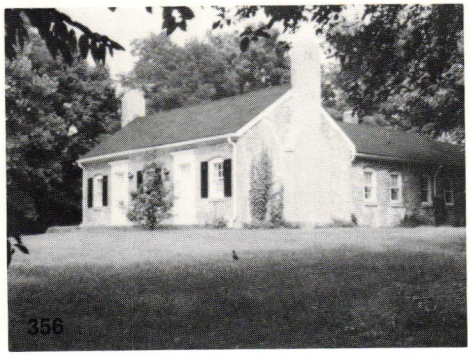


"The right hand didn't know what the left hand was doing."



356

356. John West "House of Twin Chimneys"
7607 Allisonville Road
1836

The oldest house on record in the northeast corner of Marion County. The original house, now the front section, is a single rectangular room with fireplaces at each end and solid walnut plank flooring. The entrance doors and frames in the second and fourth bays of the facade have classical enframement in walls of solid brick. Additions were made in 1875 and 1900 adding three bedrooms, kitchen and dining room.

357. Royal Pines Estates
7700 Dean Road
1960

A unique residential development in a fir tree orchard.

357

Millersville-Brendonwood

Once only Indian trails, the streets near Fall Creek at 56th Street now form a crossroads of major suburban traffic arteries leading to prominent residential areas of Indianapolis' Northside.

A sawmill began operation just north of the site of Millersville in 1824, and in the mid-1800's the area was marked by a general store serving cheese, crackers and dill pickles to stagecoach passengers who made this their way-station between Pendleton and Waverly.

The spirit of the little community was vested in its vigorous Masonic Lodge. Like many communities during the period, the lodge kept the identity of Millersville alive and supervised the village's contributions to the Civil and Spanish-American Wars.

At its height as a town in 1914, Millersville included three groceries, a barber shop, a saloon, pool hall, two blacksmith shops and much farmland throughout the area now bounded by 46th Street, Arlington, 62nd Street and the Norfolk and Western Railroad tracks.

Stoughton A. Fletcher III helped spark the suburban move to the Millersville area from downtown when he built a great estate. The estate was later bought by the Sisters of Providence and developed into Ladywood School.

In 1915 George Kessler laid out the expensive subdivision of Brendon-

wood, east, or upstream, from Millersville. He was also responsible for the designing of Fall Creek Parkway and Fall Creek Road, both built by W.P.A. in 1936.

Although Millersville has lost its identity as a village, it has contributed its name to the entire surrounding area.

In the summer of 1975 the city closed Fall Creek Parkway to automobile traffic from Kessler Blvd. to the interstate and promoted its use as a recreational area for bicyclists, canoeists and horsemen.

358

359

358. Water Tower
5220 Ladywood Drive

This thirty foot high stone tower, seated on the original Staughton-Fletcher Estate, once held a water storage tank from which a swimming pool was filled. The water was pumped from a spring at the base of the hill. The new owners removed the tank and replaced it with a hexagonal observation house in 1950. It makes an interesting landmark.

359. General Store
5430 North Millersville Road
c. 1920

360. Laurel Hall on the Stoughton Fletcher Estate
5200 East 56th Street
1911; 1975 Renovation; Architect: Browning Day Pollak & Associates

This swank mansion was built for $2 million by Staughton A. Fletcher, Jr. and contained within its forty thousand square feet, thirty-two bedrooms, twenty-seven fireplaces and the best materials money could buy. Mr. Fletcher, who it is reported rode his horse across the living room parquet floor, went bankrupt in 1924 and lost the home. After serving as a dormitory and classroom building for Ladywood School, it was vacated in 1970 and fell victim to vandalism.

A local developer restored the building to some of its original grandeur in 1975, and it serves as a community center for Windridge, a residential development.

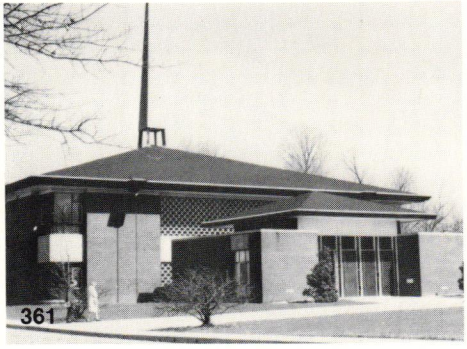
361. Third Christian Church
5220 East Fall Creek Parkway North Drive
1963; Architect: James Associates

362. Brendon Way Apartments
5653 Brendon Way West Drive
c. 1965

363. Residence
6510 Lowanna Way
c. 1950

364. Fisher Residence
5339 East 62nd Street
c. 1955; Architect: Donald Fisher

360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364

Lawrence

Lawrence, called Lanesville in 1866, expanded from a population of 724 to a current population of 21,000. In 1960 Lawrence was entitled "the fastest growing suburban area in Indiana" and became a fourth-class city. It has also been titled "bedroom city" because of the number of people living there who work outside the city limits at the many industries and Fort Benjamin Harrison.

An extensive annexation program was begun in 1969 and 7.5 square miles were annexed, including Fort Benjamin Harrison, which in itself added twenty-six hundred acres to the City of Lawrence. There is continuous controversy over plans to annex other bordering property.

Shadeland Avenue, on the west edge of Lawrence, is a street of hit-and-miss commercial, industrial and apartment buildings with assorted vacant lots. Once highly congested, the traffic has been relieved by the opening of Interstate 465 to the east. Another effect that the construction of the Interstate had on the area was to disrupt the growth patterns. For that reason, there remains much undeveloped land south of Lawrence.

From 38th Street to 46th Street, Franklin Road to Mitthoeffer Road, the land is saturated with the results of quick-in, quick-out developers who erected high-density pre-fab housing with commercial centers at all major intersections. Supply met demand. It is too bad that those demands didn't include professional planning.

The farm land east of Post Road is currently being raped for further development. The barns, it has been discovered, have more value for the wood in them than for their utility. But, if you are a lover of barns and farm houses, drive east of Lawrence and south of Pendleton Pike to see a little of rural America. You had better hurry though, for there is a new breed of barbarian on the loose, ravaging the farms and the villages.

366

365. Lawrence City Hall
4455 North McCoy Street
1973; Architect: Wright, Porteous & Lowe, Inc.

365

Fort Benjamin Harrison

Fort Benjamin Harrison was established by an act of Congress on March 3, 1903. It was so named by President Theodore Roosevelt at the suggestion of Colonel Russell B. Harrison, son of the 23rd President of the United States.

Colonel Harrison had worked hard, when he heard the United States' Arsenal near Woodruff Place was to be abandoned, to convince the military that a permanent facility should be established in Indianapolis. When the citizens rejected the suggestion that the site of the Arsenal be used as a military post, Harrison began a move to sell the grounds for a large educational institution and use the funds for the purchase of a larger tract of land adjacent to the city. The citizens of Indianapolis responded and subscribed $150,000 for purchase of the Arsenal grounds. The present location was selected and when the price of the 2415 acres turned out to be $5600 more than the Government would pay, the citizens again came to the rescue and the money was raised by the Merchants Association of the Capitol City.

The first unit that had its permanent station at the Fort was the 10th U.S. Infantry Regiment, relocated from Alaska in June of 1908. They moved into new permanent type buildings and other facilities constructed for $1,500,000. Many of these buildings remain standing but most have been converted to different use.

Successor to the 10th Infantry was the 23rd Infantry, which was sent down to the Mexican border in 1913 and the barracks laid silent for four years. But the war with Germany brought life back to the installation. In 1918 the Fort was designated "General Hospital No. 25" and most of the buildings were turned over to the Medical Department.

In 1935 the Fort became the training center for the entire 5th Coups Avez and by World War II it had grown in size and housed a reception center, a 1000-bed Billings General Hospital, and a section of the Army Finance School.

On October 1, 1948, Department of the Army released Control of the Fort to the Air Force and the name was changed to Benjamin Harrison Air Force Base. The 10th Air Force was headquartered at the Base until January 1950 when the Air Force released it to Army control. In 1951 elements of the Finance Center began moving to the Fort and were finally consolidated in Building #1, the largest Army-owned building in the world, in October 1953.

From that small Infantry post in 1908, the Fort has grown and progressed to the Administration Center for the U.S. Army in 1975. The atmosphere of the Fort is more that of a college campus than a military post. 65% of the military population are students, either in the Defense Information School or the U.S. Army Institute of Administration. In addition to the schools and the Administration Center, the Fort is also "home base" for the U.S. Army Finance & Accounting Center, a world-wide enlisted locator, a Defense contract administration office, a center for enlisted evaluation, and three auditing agencies.

Said Colonel Russell Harrison: "From Fort Benjamin Harrison will soon go forth as officers, these young cadets who, on Indiana soil, have received their training in arms. Well born, thoroughly educated, and inspired with high ideals, there can be no doubt that among these thousands there are many that are destined to deathless fame as soldiers."

If you enjoy the nostalgia of a historic army post, drive to Fort Harrison. The kids will enjoy the cannons and tanks parked strategically about the grounds and, like all military installations, the troops "volunteer" to keep the grounds neat and clean.

367

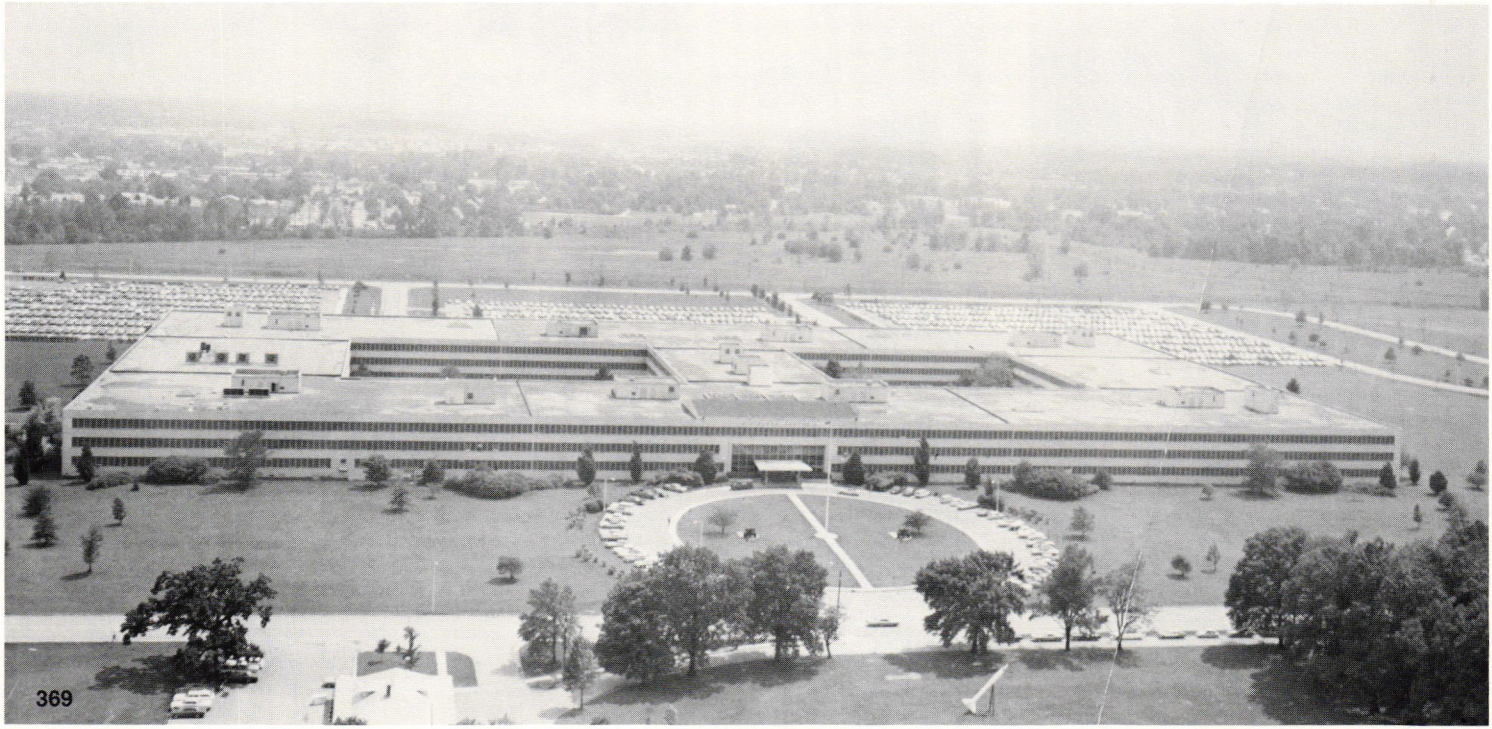
368

367. Post Headquarters (Original Hospital)
5800 Post Road
1908

Contains 1,584,531 square feet.

368. Family Quarters
5800 Post Road
1908

369. Finance Center
"Home of the Army Dollar"
8800 East 56th Street
1954



369

370. Barracks
8900 Otis Avenue
1939

371. Building #17
(Original Post Headquarters)
1908

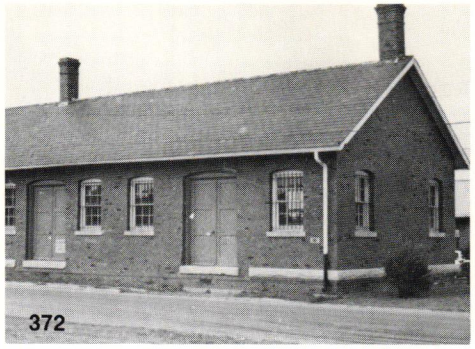
372. Building #30
(Original Blacksmith Shop)
1908

373. Building #32
(Constructed as horse stable)
1908

374. Reserve Center
5800 Walter Reed Road
1973; Architect: M. W. Inc.

375. Hawley Army Hospital
300 Shafter Road
1973; Architect: The McGuire & Shook Corporation

376. Senior Officer Quarters
5700 North Lawton Road
1908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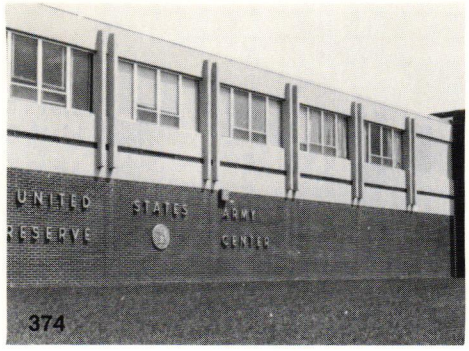

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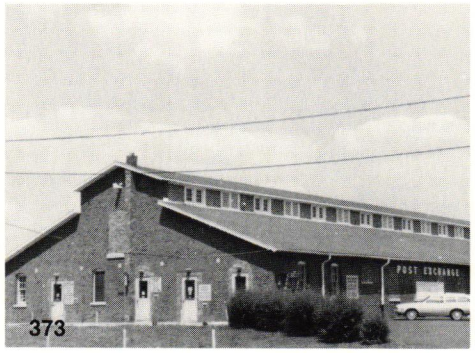

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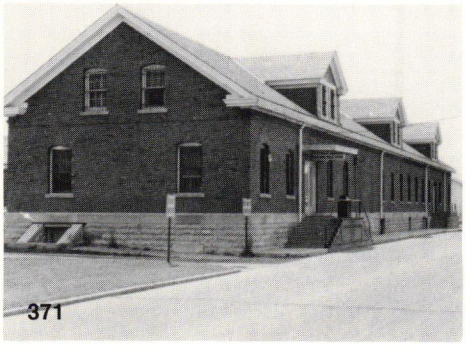
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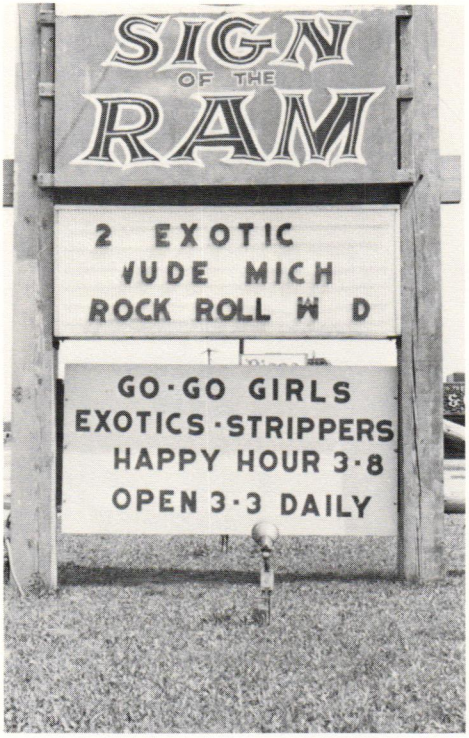

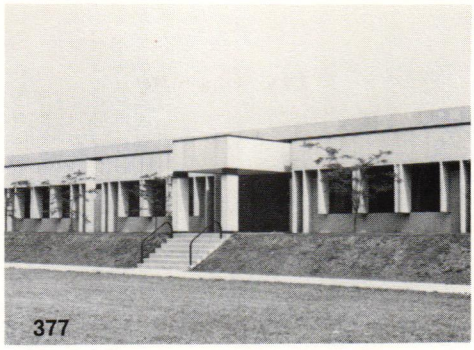
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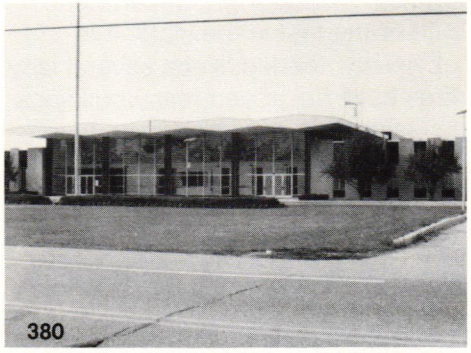
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383

377. School 113
4352 Mitthoeffer Road
1974; Architect: Burkart Shropshire Boots Reid & Associates, Inc.

378. American Fletcher National Bank
4202 Franklin Road
1974; Architect: Woollen Associates

379. The Orchard Apartments
5300 Shadeland Way
1973; Architect: Wolner Associates

380. Lawrence Central High School
7300 East 56th Street
1963; Architect: Lennox, Matthews, Simmons, & Ford, Inc.

381. Park Avalon I
6510 North Shadeland Avenue
1972

382. Schneider Residence
7420 Sargent Road
1956 Renovation; Architect: Charles Lowe

Originally a barn first converted to a studio by artist Frederick Polley and then to a residence by the current owner.

383. Residence
9200 Whitehall Court
c. 1970

Oaklandon—Geist

It used to be that when folks in this area said they were going to town, they were going to Oakland. The official name of Oaklandon was not established until 1870, when the post office moved to Germantown.

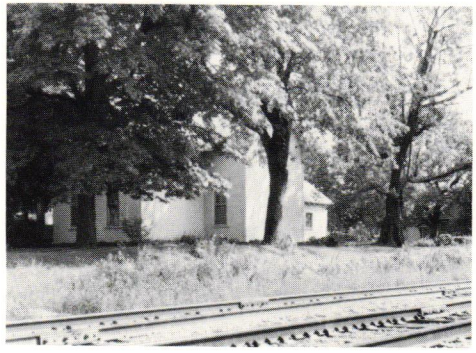
The citizens of Oaklandon are proud of their volunteer fire department, one of the first in the state. It is obviously needed, since several large fires have destroyed many buildings in Oaklandon over the years. In a pamphlet written for the Oaklandon Civic Association and Eastern Lawrence Planning Council, Paul E. Hamilton refers to five separate holocausts.

The railroad passed through Oaklandon, and although many passenger trains went through, only an occasional passenger would get off. Local freight business decreased, and the depot, which had served as a community gathering place, was torn down in 1932. The sawmills and grainmills which had flourished along Fall Creek and Indian Creek are also gone.

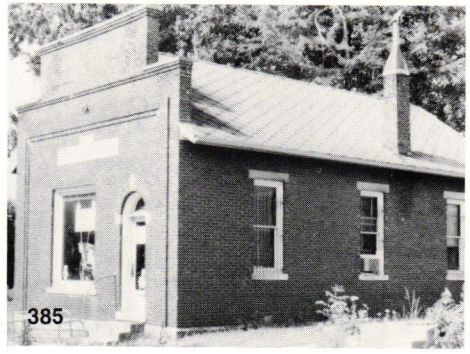
The area did not have a telephone dial system until 1961, after the Oaklandon Telephone Company was purchased by Indiana Bell. The town also had its own gas supply from 1888 to 1950.

Today the residents of Oaklandon are struggling for independence and recognition.

384



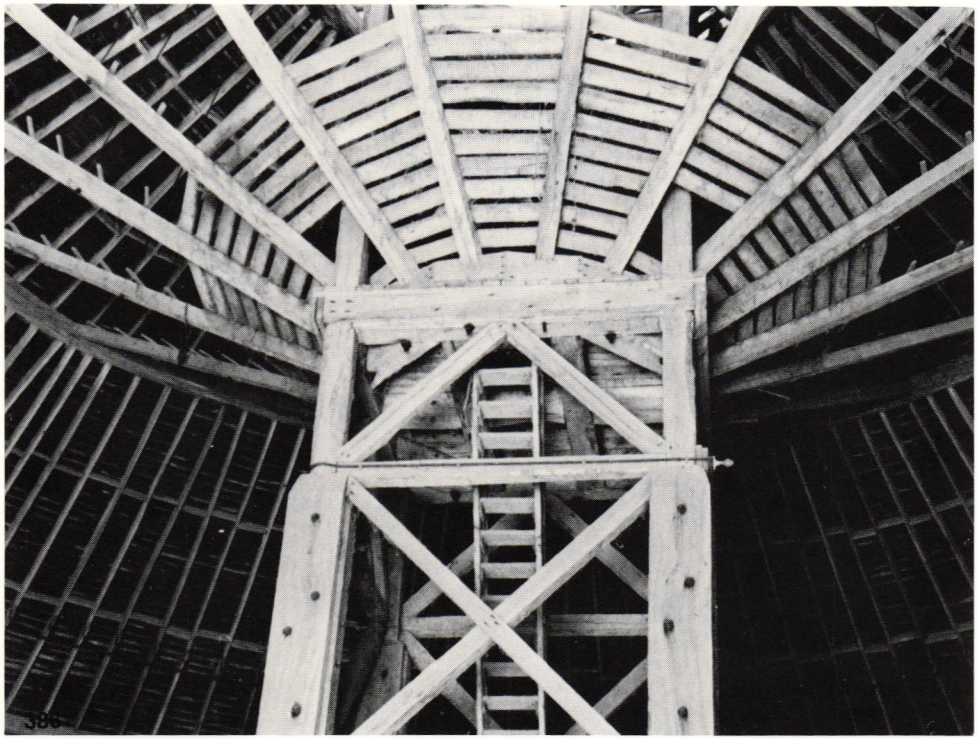
Geist Reservoir, north of Oaklandon, is a haven for sailors and fishermen. The natural environment around the reservoir has fortunately been preserved and is a good place to escape, when the vibrations of the city get you down.



385

384. Hosanna Lutheran Church
6432 North Oaklandon Road
c. 1930

385. Country Peddler Bicycle Shop
(Originally the Oaklandon State Bank)
6500 N. Oaklandon Road
1917



386. Kingen Farm Barn
600 North 500 West
1895

This round barn, one of the few in Indiana in good condition, is located at 600 North 500 West in neighboring Hancock County. The barn was constructed in 1885 by Mr. Littleton, an attorney for the New York Central Railroad.

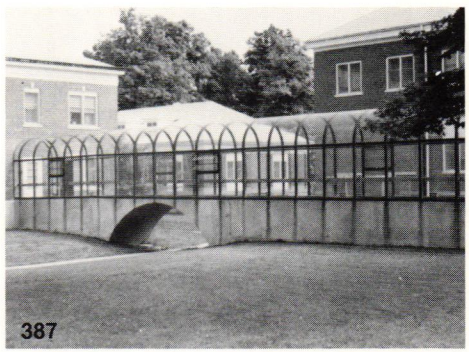
The barn is 102 feet in diameter and 100 feet high. The interior wood framing is an excellent example of the craftsmanship of the 19th century.

387. Westminster Village North
11050 Presbyterian Drive
1973 Renovation; Architect: Woollen Associates

Constructed as the Marion County tuberculosis sanitarium in 1916, the name, Sunnyside, was suggested by James Whitcomb Riley, a Hoosier Poet, who was not able to attend the dedication because of his final illness.

Converted in 1973 into a senior citizen facility, partly through the persistent interest of local citizens, it is one of the few once-abandoned public facilities converted for useful services.

388. Craig Junior High School
6501 North Sunnyside Road
1970; Architect: James Associates



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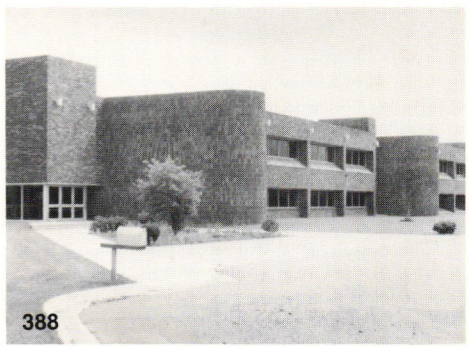


388

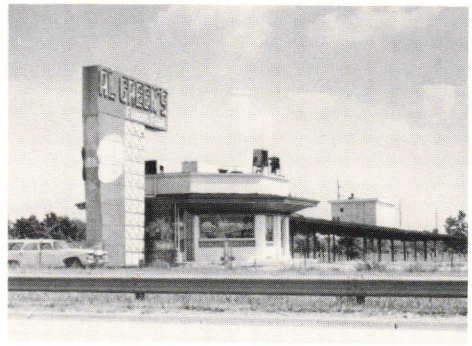
Eastside
38th St.
30th St.
21st St.
16th St.
10th St.
Washington St.
English Ave.
Raymond St.
Troy Ave.
Keystone Ave.
George Washington Park & Zoo
391
Douglas Park
Martindale
Massachusetts Ave.
Rural St.
Sherman Drive
Emerson Ave.
Ritter
Arlington
30th St.
393
394
392
Naval Avionics Facility
WARREN PARK
Shadeland Ave.
Franklin Rd.
Post Rd.
German Church Rd.
I-70
Heather Hills Country Club
Mitthoefer Rd.
Memorial Park Cemetery
Washington Park Cemetery — East
CUMBERLAND
I-465
Ellenberger Park
Pleasant Run Golf
IRVINGTON
Christian Park
ENLARGEMENT—Page 182
Prospect
390
Minnesota St.
Bethel Park
Kitley
Brookville Rd.
389
County Line Rd.
Senour Rd.
Marion Co. Fairgrounds
I-74
Southeastern
Vandergriff Rd.
Buck Creek
South Eastway Park

Eastside

As the city has grown eastward, the character of that side of town has remained remarkably the same. It was originally a middle-class area, not too near the switchyards and industries, but without the "fashionable" feeling of the north. The National Road (U.S. 40), the Brookville Road (U.S. 52) and numerous smaller routes had become toll roads just prior to the Civil War, and they continued carrying heavy traffic between Indianapolis and points east. The greatest and quickest growth on the Eastside has come during the two post-war periods, but there were certain factors that lent stability to this growth.

Emerson Heights and Tuxedo Heights are located on either side of Emerson Avenue and north of Washington Street. They were developed in the post-war and boom years of the 1920's. The area has always remained accessible to downtown by mass transit.

The area to the south of Washington Street was slower to develop, because it was cut off by Pleasant Run. Once it became accessible, however, it also grew, and the area has benefited from the green spaces provided by the Pleasant Run flood plain and Christian Park. In fact, the parks have been one of the stabilizing factors on the Eastside. The space, beauty and recreational activities of Ellenberger Park and Pleasant Run Golf Course do much to encourage east side residents to stay, rather than searching for elusive and distant greener pastures. These green spaces, as well as the tree-lined parkway, serve to break up the area into definable neighborhoods and to give a sense of identity to each area. The major stabilizing influence has been Irvington, which will be described in detail on the following pages.



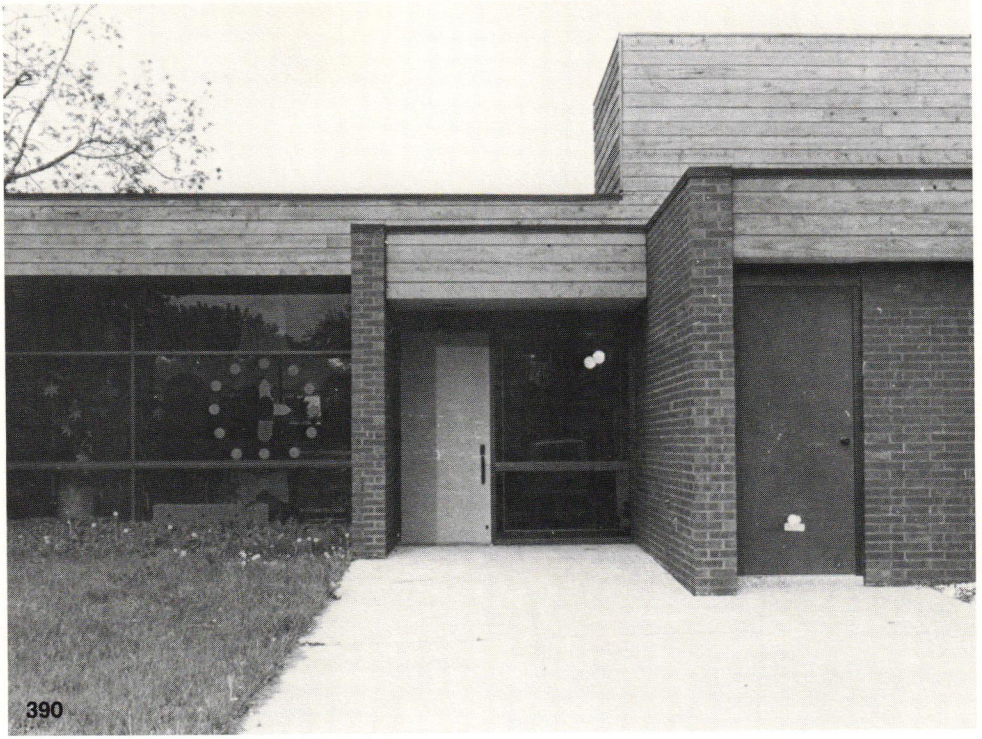
The period during and after the Second World War brought the greatest growth and change to the east part of the city. Indianapolis had been primarily an agricultural center, but its virgin labor market attracted such industries as Allison's. The post war boom, produced not only new babies, but migrants to the city from Kentucky, Tennessee and other areas, in search of work.

The most obvious evidence of the post-war boom can be found along Shadeland Avenue. Chosen to be a part of the traffic by-pass around the city, the east leg of Shadeland was in the worst shape and was, therefore, first to be upgraded. The improvements attracted numerous industries anxious to take advantage of a location near a major transportation route. Tax revenues from the industries were pumped into the Warren Township area and were

applied to a great extent toward new educational facilities. This fact and the low tax base attracted still more residents, and the growth continued. The heavy movement of people through the area was evidenced by the city's first cloverleaf intersection at Shadeland and Washington and the development of Eastgate, the city's first mall-type shopping center. A mere two decades has seen the population speed eastward to such an extent that the city's most recent shopping center, Washington Square, has been constructed three miles from Eastgate. The existing town of Cumberland is sure to be swallowed by new growth around the shopping center. The Washington Park Cemetery might have served as a green divider to mark the separate character of Cumberland and the surrounding farmland. Such opportunities are often lost before most people know they exist.

389. Whispering Winds
10622 Brookville Road
1845

James Whitcomb Riley is quoted as saying the following about Whispering Winds; "On my trips to Reedville I always stop and admire this beautiful house; I often tell my friends that I consider it the most beautiful home within a radius of fifty miles." The house was taken apart piece by piece and rebuilt on its present site when the original site, four miles to the east, was acquired by the railroad.


390

390. Singer Learning Center
1315 South Sherman Drive
1972; Architect: Perry Associates

This building is excellent because of the modest, natural way it fits in with its surrounding neighborhood.

391. Indianapolis Zoo
3120 East 30th Street
1964; Planners: McFadzean & Everly Ltd.; Winnetka, Illinois; Architect: Fleck, Quebe & Reid Associates, Inc.

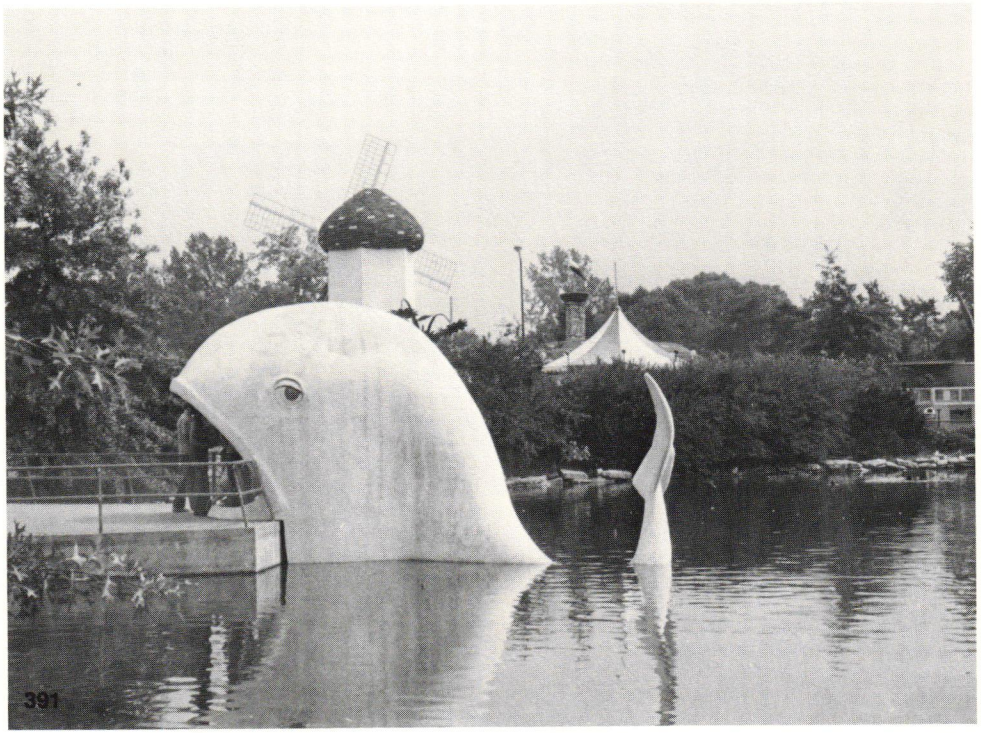
Giraffe House
1968; Architect: Beamen & Guyer

Flight Cage
1968; Architect: Fleck, Quebe & Reid Associates, Inc.

Tiger Exhibit
1970; Architect: Tislow & Hunter

African Lion Leopard Exhibit
1975; Architect: Tislow & Hunter

Approximately 260,000 people a year visit this Tivoli-like zoo nestled in Washington Park. The spacious grounds provide as natural a setting as possible for the herbivore. The more ferocious animals are secured but confinement is not emphasized to the visitor. Special exhibits are provided during the year. Christmas at the zoo is a visual delight. The zoo exudes an aura all its own.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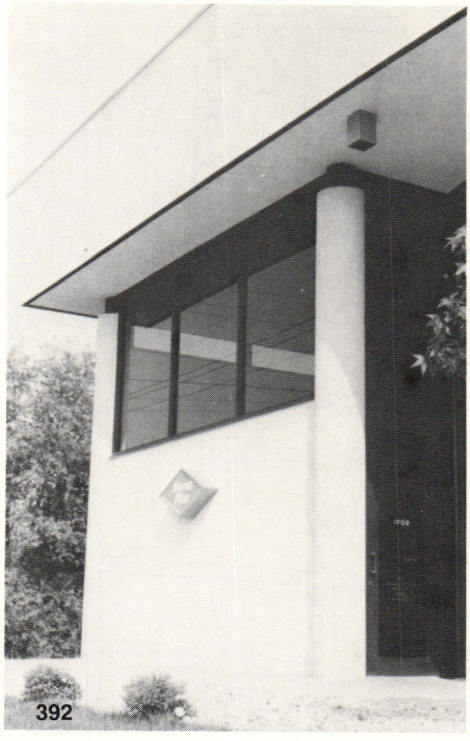


392

392. Morris Plan
1202 North Arlington Avenue
1974; Architect: Lennox, Matthews, Simmons & Ford, Inc.

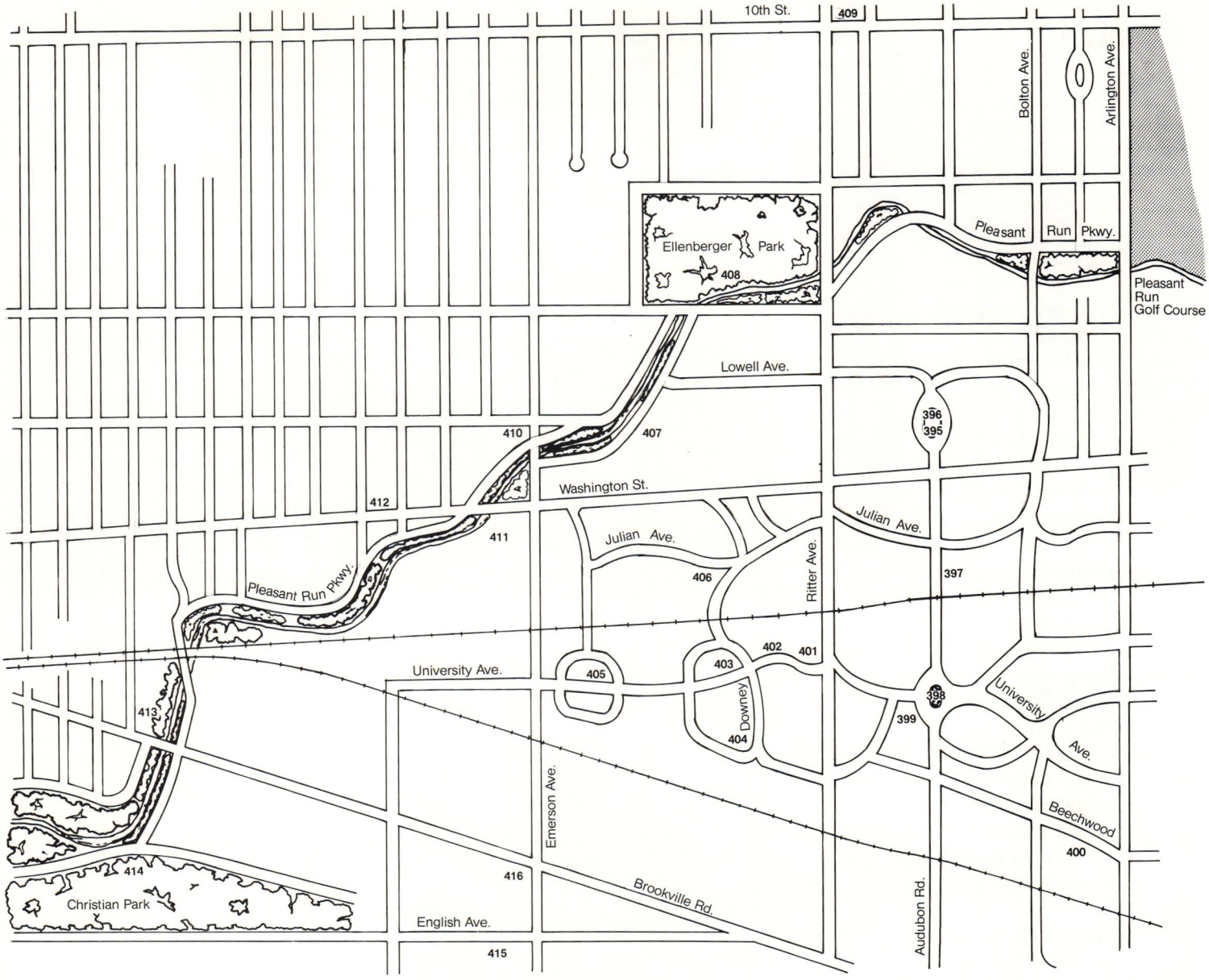
There is a similar Morris Plan Building across from Southern Plaza on U.S. 31 South. Which proportions do you prefer?

393. Indiana Credit Union League
2719 North Arlington Avenue
1965; Architect: Woollen Associates

394. Emergency Wing Addition
Community Hospital
1500 North Ritter Avenue
1973; Architect: Lewis, Shimer & Associates

393

394


10th St.
409
Bolton Ave.
Arlington Ave.
Ellenberger Park
408
Pleasant Run Pkwy.
Pleasant Run Golf Course
Lowell Ave.
410
407
396
395
Washington St.
412
411
Julian Ave.
Julian Ave.
Pleasant Run Pkwy.
406
Ritter Ave.
397
University Ave.
405
403
402
401
Downey
404
398
399
University Ave.
413
Emerson Ave.
Beechwood
400
414
416
Christian Park
Brookville Rd.
English Ave.
Audubon Rd.
415

Irvington

Irvington

Irvington was surveyed by Sylvester Johnson and Jacob Julian in 1870. The development was conceived for people working in Indianapolis wanting to "escape to the suburbs" (sound familiar?). The strong north-south axis of Audubon Street, originally Central Avenue, provided the focal point from which the curving roads spring. The green canopied streets allow one to experience the natural surroundings of birds, squirrels and life.

In 1873 Butler College (now Butler University) moved to Irvington from near 16th Street and College. Irvington, named for the author, Washington Irving, was synonymous with class. The great mansions of Johnson, Julian and Benton along with the more modest dwelling of Blount contrasted nicely with the larger campus buildings. In 1928 Butler again moved. The cultural suburb was dealt a blow, but it did not collapse. Most of the fine homes and fraternity houses still stand, not as memorials but as part of a living, viable neighborhood. Of the campus buildings, the only one remaining is the Bona Thompson Library.

The contrast of the buildings, old and new, large and small, provides a curiosity, for amidst the small homes can be found a mansion and among the commercial shops can be found a church. The diversity of the housing offers the opportunity for a range of people, young and old, rich and poor, to live homogeneously. The mixture of the shops and churches is a product of the city eroding the community. The blending is a precarious one.

The 1880 shops along Audubon Street declined with the development of the commercial strip of the National Road (Washington Street). Now this commercialism of the 1930's is fading with the advent of the great 1960 Eastgates and the enormous 1974 Washington Squares. Parking the automobile appears to be the key. The commercial strips of the '30's followed the street-car lines. People would ride from downtown along the linear spokes, exit the street car, shop at the stores and continue down the side streets to their house. Today's shoppers have the "convenience" of the car. They need not follow the straight lines. They need parking, plenty of it, close to the door and free.

Two factors have played a large part in the decline of neighborly living: the television set and the air conditioner. Television glues our ears and eyes to the fantasy of the screen, eliminating the need to entertain, because we are being entertained. The old front porch has lost its former bandstand quality; it is no longer the hub of neighborhood gossip. Furthermore, the porch is no longer needed for that gasp of cool fresh air on a summer evening, mechanical means have replaced the natural breezes. The opportunity for casual neighborly communication is lost and an isolationist is born.

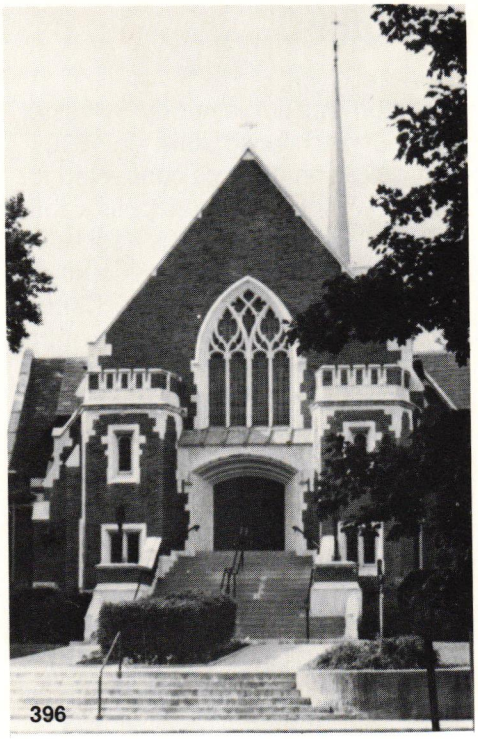
Today the future of Irvington is endangered, not due to poor design, or dilapidated conditions, but due to the image of living in the city. Irvington, in itself, represents the best in city living, although now with less border definition than originally intended. Hilton U. Brown, a long-time resident, once described Irvington as a place of "no gaudy rich, no snobbery, no pinching poverty. It is still a place of homes, trees, birds, gardens, schools, churches, sound public opinion and free hospitality." It's still true today, 1975.

395. Forrest/Howe Residence
30 North Audubon Road
c. 1908

Forming the northern focal point of the Audubon Street vista is this intimate English Tudor home. Though now engulfed by the church, it remains the strongest influence upon the extension of space extending from Irving Circle to the south. However disruptive the traffic of Washington Street, it is surprising to discover the force of the vista which exists from the Irving Circle to the Howe residence.

396. Irvington United Methodist Church
30 North Audubon Road
1926

An example of English Gothic influence. This church is sited almost magically to produce a sense of "place" both to the parishioners and to the neighboring houses.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397. Julian/McGuire Residence
115 South Audubon Road
1873

Reminiscent of bygone luxuries, this Italianate mansion stands in quiet dignity, almost saluting the vista of Audubon Street. Perfect proportions, arched windows and still-adequate grounds allow yet for the promise of a future. It contained eight fireplaces.

398. Irving Circle
1871

Surveyed by Sylvester Johnson and Jacob Julian, this small plot of land was planned as a park and remains a park today. It forms the southern focal point of the south end of the vista. A bust of Washington Irving (Jacob Julian's favorite author), for whom the subdivision is named, graces the park. Irvington seems to center around this small circular space from which the rambling drives appear to flow.

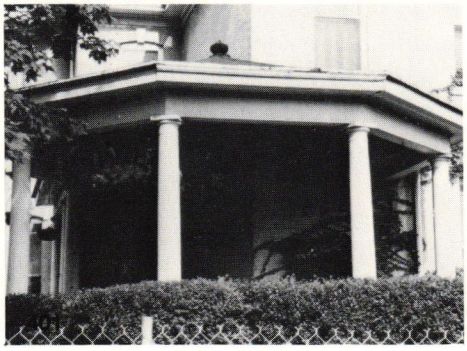
399. Johnson/Kappel Residence
5631 University Avenue
c. 1876

This intricately detailed structure of Neo-Jacobean style epitomizes the ideal of setting and of scale. A certain curiosity abounds to know the mysteries inside.

400

400. Kile Oak Tree
5939 Beechwood Street
Creator: God

The second largest bur oak tree in the state of Indiana. Mr. O. W. Kile purchased the ground in 1901 in order that the tree would be protected.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401. Blount/Nelson Residence
5470 East University Avenue
1879

Rev. Robert S. Blount, president of the Butler Board of Trustees, built this home.

402

402. Graham Residence
5432 East University Avenue
c. 1900

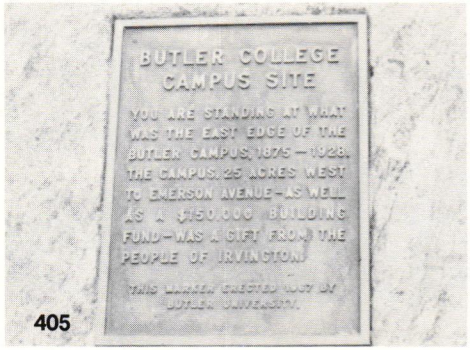
From 1924 to 1926 this was the home of D. C. Stevenson, Grand Dragon of the Ku Klux Klan. It later served as living headquarters for several fraternities and sororities of Butler College. The added Corinthian columns and capitals suggest a touch of monumentality.

403

403. Bona Thompson Library
Downey at University Avenue
1903

Classical in style, it is the only remaining building from the Butler College campus.

406



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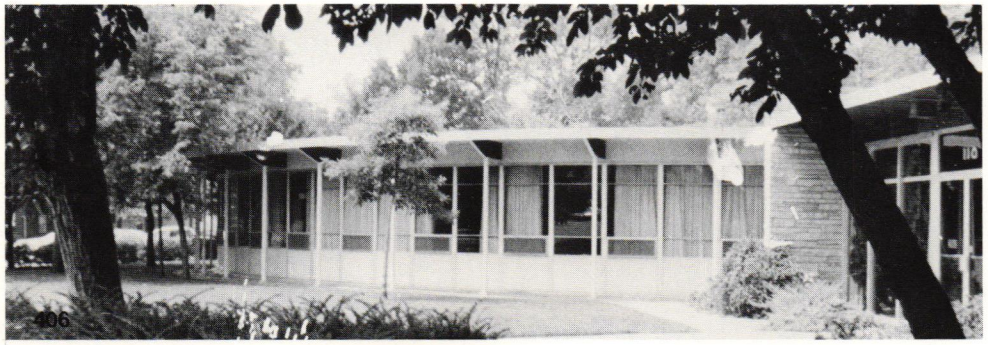
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404. Benton House
312 South Downey Street
1873
1968 Restoration; Architect: Donald Dick

This stately two-storied brick house of French Mansard design has a picturesque tower entrance and tall arched windows. It was recently restored by the Irvington Historic Landmarks Foundation. The home received an award for excellence from the Indiana Society of Architects in 1970.

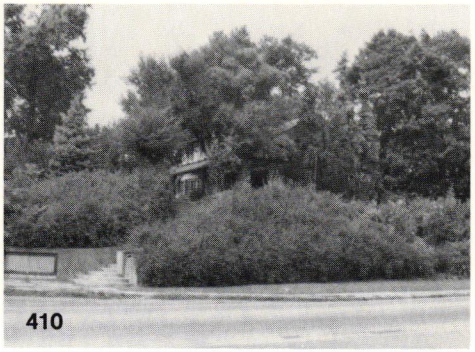
405. Butler University Plaque
Northwest corner of Butler Avenue at University Avenue
1967

The plaque was presented and placed by Butler University to commemorate its former location. Incidentally, Emerson Avenue was formerly named University Avenue because it formed the western boundary of the Butler campus.

406. Board of Church Extension
110 South Downey Street
1958; Architect: Charles Betts

A nicely scaled example of a contemporary building blending well with adjacent buildings and streets. The curving walls seem inspired by the curvilinear nature of the streets of Irvington.

407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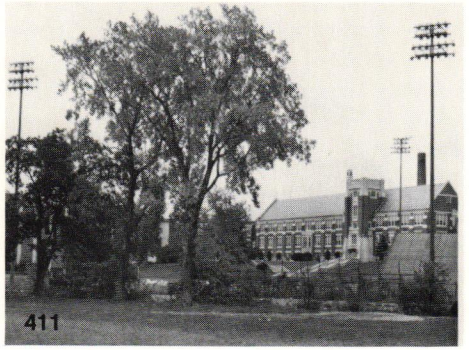
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407. Hibben Residence
5237 East Pleasant Run Parkway
c. 1930

Helene L. Hibben, a noted sculptress, dancing teacher and educator, used the home through most of its history as the Hibben School for children. The house is of English Tudor design.

408. Ellenberger Park

The land was originally owned by John Ellenberger who came to Indianapolis in 1853. The land was sold to the city in 1909 for a park. Whether it is for kite flying or sledding, this park is one of the busiest in the city. The parkway provides a pleasant connection to Christian Park to the southwest and to the golf course to the east.

409. Ellenberger Residence
5602 East 10th Street
1865

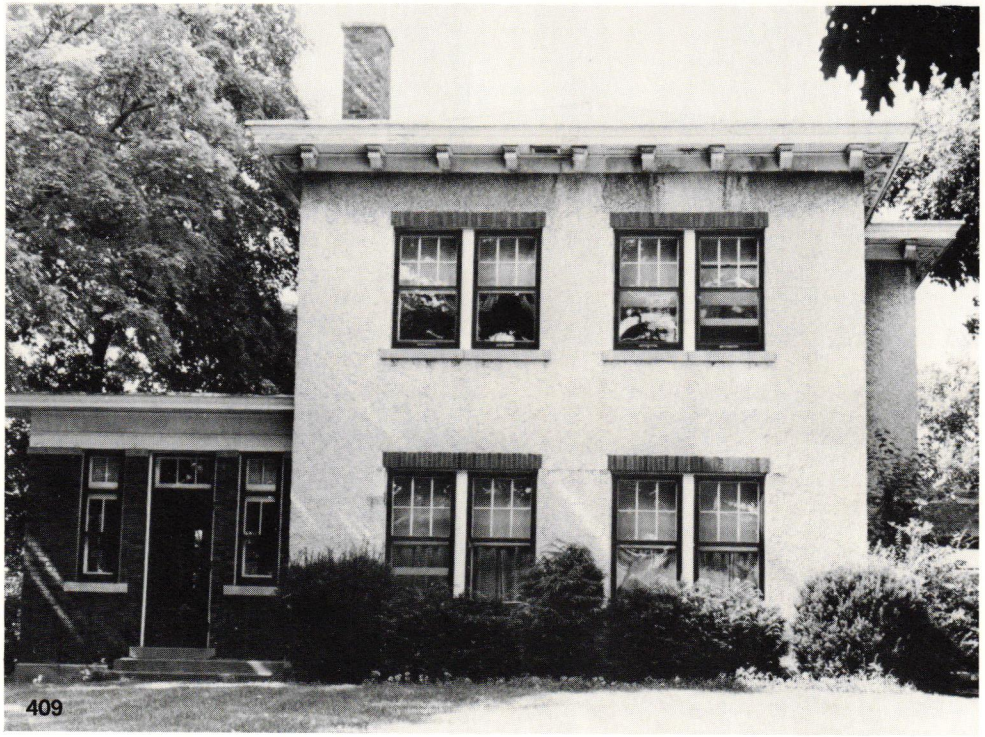
John Ellenberger farmed most of the land that is now Irvington. The walls of the home are reputedly reinforced concrete. Remove the side porches, and the stuccoed facade is "almost" contemporary in design.

410. Hubbard Residence
5070 East Pleasant Run Parkway
c. 1909

Kin Hubbard, an artist with the Indianapolis News, was the creator of the famous Abe Martin cartoon. The style of the house is English Tudor.

411. Thomas Carr Howe High School
4900 Julian Avenue
1938; Architect: McGuire & Shook
1975; Architect: Tislow and Hunter

The building design and placement seems inspired by the site itself, which is as it should be. The brick, stone and glass of the original building reflect the scale and functions of the classrooms. The brick and stone of the recent additions reflect column lines, security and crowds.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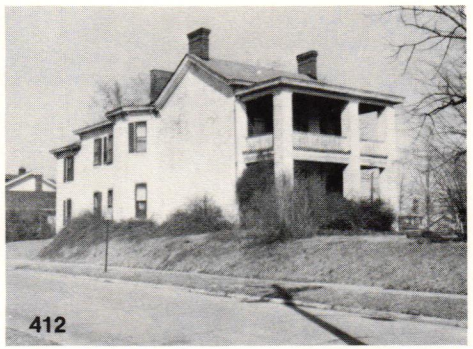
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413

414

412. Wallace/Bosart Residence
4704 East Washington Street
1862

The original home contained 14 rooms. The downstairs ceilings are eleven feet high.

413. Christian/Thomas House
4200 Brookville Road
1842

The house was built from brick made on the farm by "Uncle Tommy Moore." During the 1870's this home was the center of much politicking due to the frequent visits of such notables as Thomas A. Hendricks. The house is an excellent example of Federal influence. Note the twin chimneys.

414. Christian Park
1921

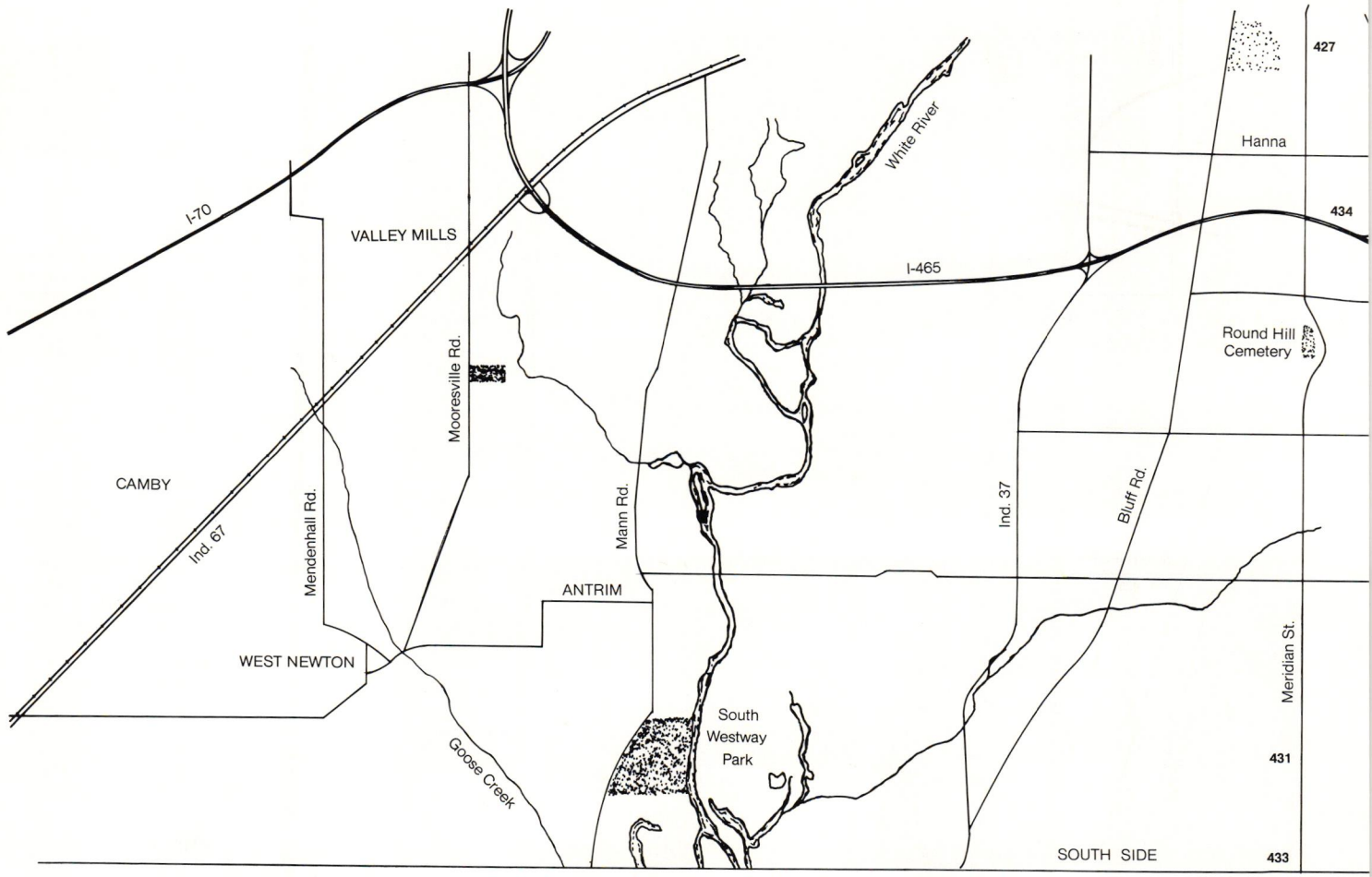
The land was originally part of the holding purchased by Tommy Moore in 1831. Dr. Wilmer Christian inherited and then donated the seventy-acre tract to the city after being touched by the strong possessiveness expressed by nearby orphan children. The grassy spaces of the park combine with the trees and the stream of the parkway to create a green expanse.

415. Burford/Riches Residence
5031 English Avenue
1875

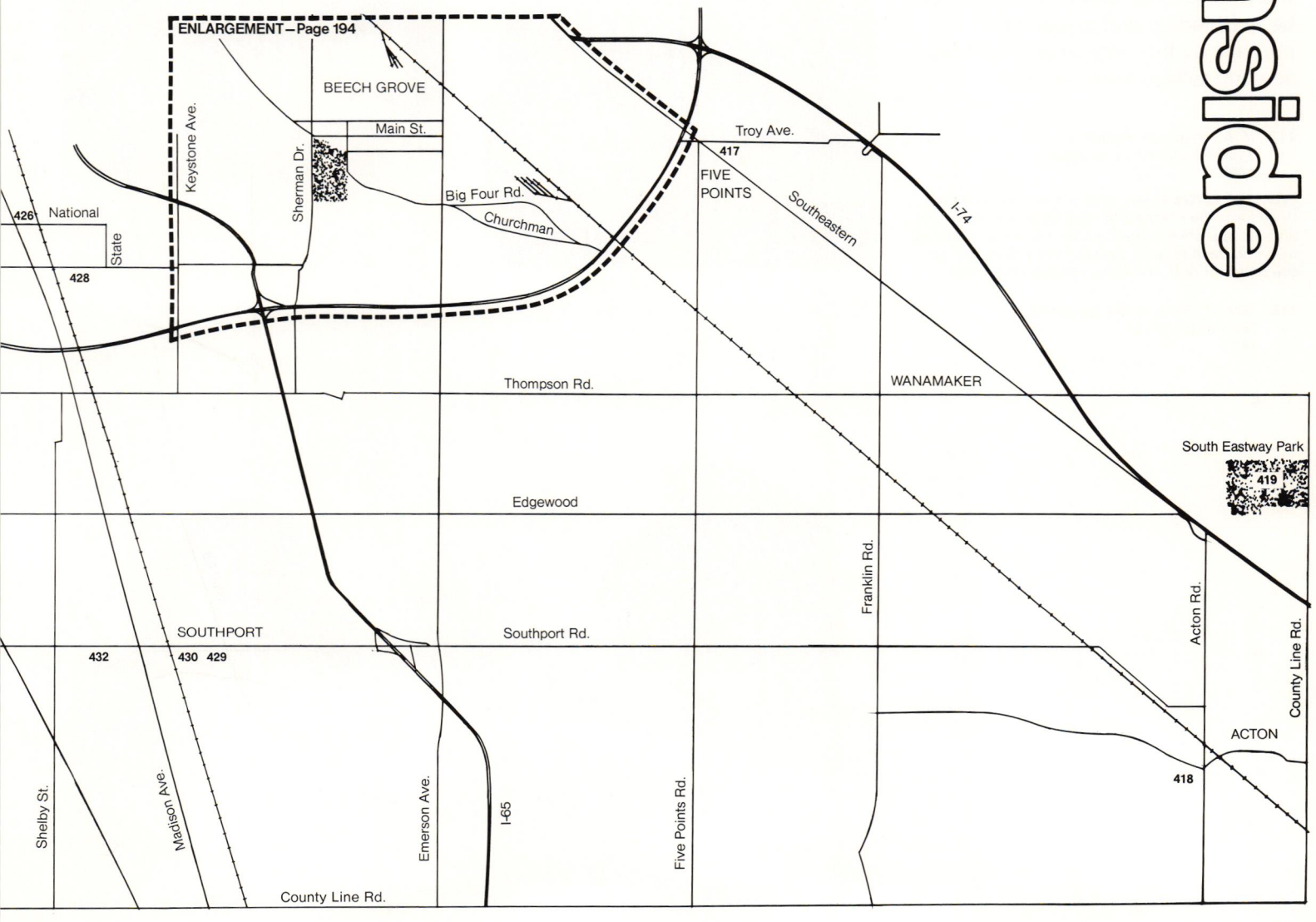
This little noticed 19th century home retains its dignity despite the loss of its spiraling tower and the intrusion of the adjacent Sunoco service station. French Mansard in design, it is difficult to imagine the home in its original surroundings. It is even harder to imagine the home surviving the increased automobile traffic of Emerson Avenue and the inevitable commercial expansion.

416. Horner House
410 South Emerson Street
c. 1876

The tower is gone; the original open porch is enclosed; the pigeons roost. It seems only a matter of time before this French Mansard recollection becomes "unsafe for human habitation."


I-70
VALLEY MILLS
White River
I-465
Hanna
427
434
Round Hill
Cemetery
Mooresville Rd.
CAMBY
Ind. 67
Mendenhall Rd.
Mann Rd.
Ind. 37
Bluff Rd.
ANTRIM
WEST NEWTON
South
Westway
Park
Meridian St.
431
Goose Creek
SOUTH SIDE
433

Southside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BEECH GROVE
Main St.
Keystone Ave.
Sherman Dr.
Troy Ave.
417
FIVE POINTS
Big Four Rd.
Churchman
Southeastern
I-74
426
National
State
428
Thompson Rd.
WANAMAKER
South Eastway Park
419
Edgewood
Franklin Rd.
Acton Rd.
County Line Rd.
SOUTHPORT
Southport Rd.
432
430 429
ACTON
418
Shelby St.
Madison Ave.
Emerson Ave.
I-65
Five Points Rd.
County Line Rd.

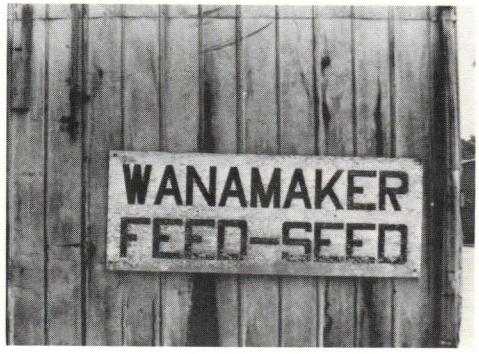
Southside

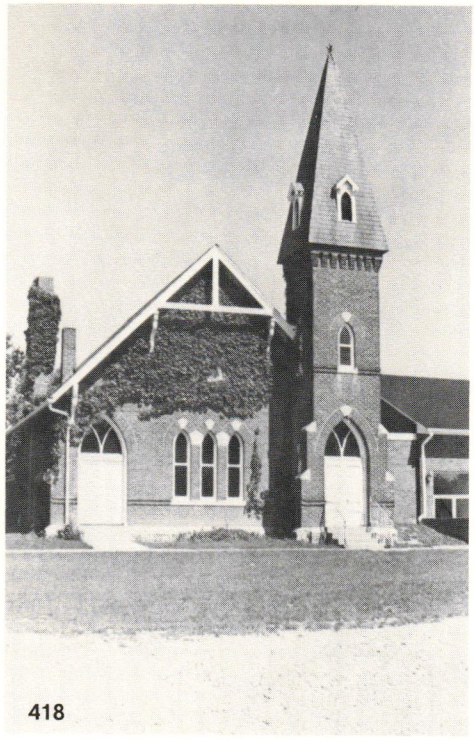
The Southside is the rural side of Indianapolis. You are most aware of this as you see the farms, greenhouses and back-yard gardens of the area. Move out to the newer developments, however, and the suburb sameness of Anywhere, U.S.A. returns, as if it were decreed by law. It seems just a matter of time before the rural identity of the Southside will be gobbled up and same-ified, perhaps by the very people who are seeking refuge from the city.

417. H. A. Waterman Building
7100 Southeastern Avenue
1881

From the 1870's to the 1920's, the center of Five Points was the blacksmith shop of Henry Waterman and his four sons. Waterman turned from horses to autos as the city grew toward Five Points and as the need for nuts and bolts replaced the anvil.

418. Acton Church of the Nazarene
7820 Acton Road
1871





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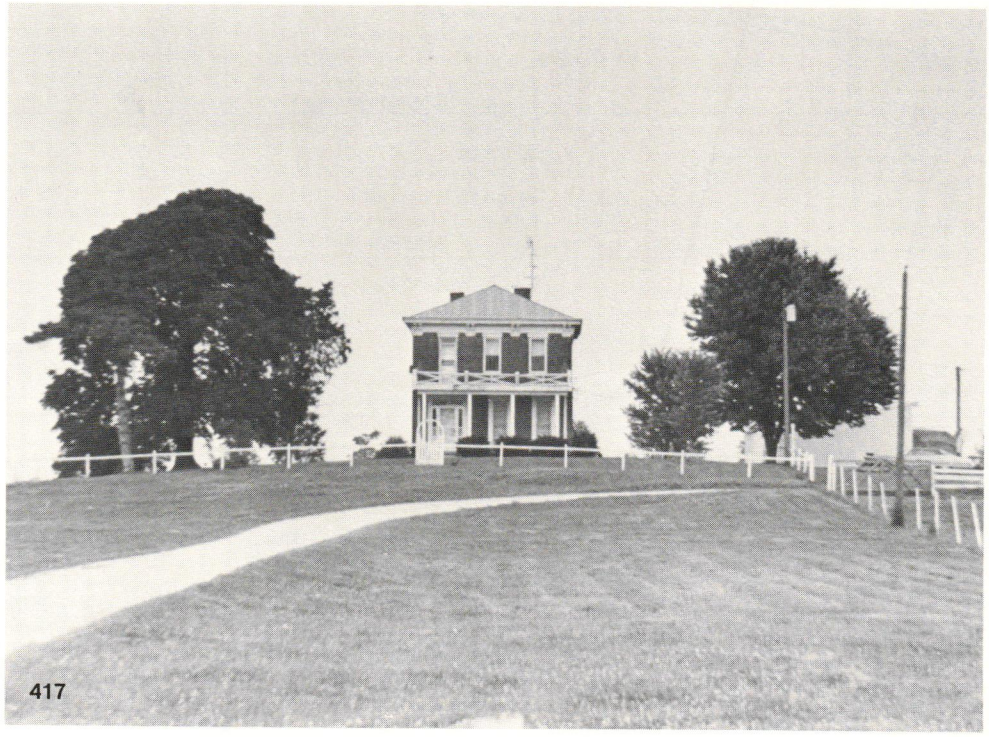

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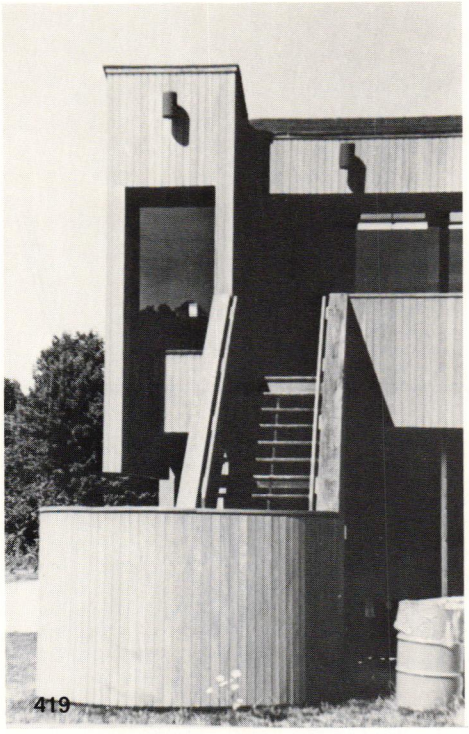


419. South Eastway Park Clubhouse
5624 East County Line Road South
1973; Architect: David L. Richardson

Acton/Wanamaker

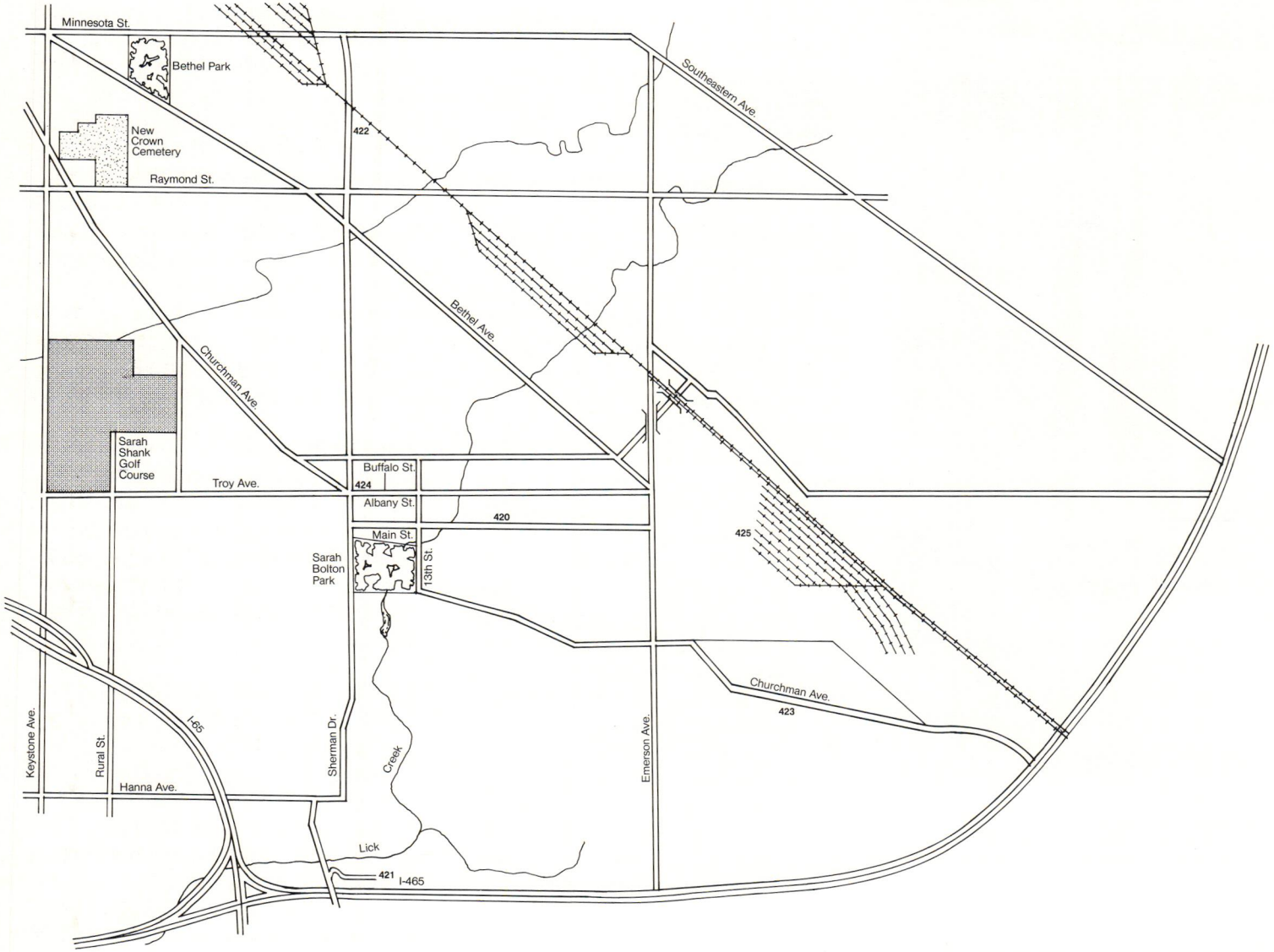
The area of Marion County to the southeast of the city is made up almost entirely of farmland. The few towns which are there owe their existence entirely to the fact that once major transportation routes passed through the area. The larger towns in the area are Acton and Wanamaker, both of which were originally called by different names.

The first settlers in the southeast area located their homes along the Buck Creek Valley. In 1834 the town of New Bethel was laid out, right on the Michigan Road, where it benefited from the heavy pioneer traffic from Kentucky. It is one of the oldest communities in the state. Not far from the town was a tavern and inn, which were famous with travelers of the highway. In 1920 the citizens of New Bethel obtained a U.S. post office. In order to do so, they first had to change the name of the town, since the post office already listed a town named New Bethel elsewhere in the state. The town was renamed Wanamaker, after U.S. Postmaster General John Wanamaker. The widening of U.S. 421 in the 1950's contributed to the overall growth of Wanamaker. However, the highway has also brought about a decline in the community's commercial activity, owing to the easy access of its residents to the city.

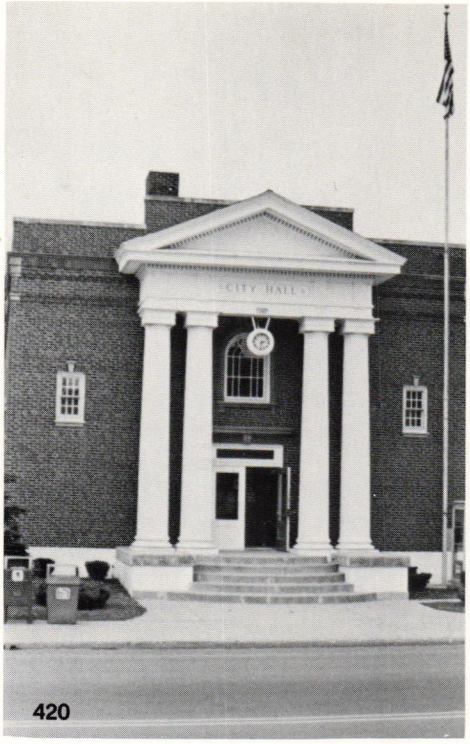
The town of Acton was originally known as Farmersville and it was located along the line of the Cincinnati, Indianapolis, St. Louis and Chicago railway. The village was laid out in 1852, one year before the completion of the railway. In another year the town's name was changed to Acton, so that it could not be confused with the city of Farmersville, which the U.S. Post Office listed in Posey County, Indiana. In the last half of the nineteenth century, Acton became nationally known for its camp meetings. In its prime, the camp ground included a pavilion, three hundred cottages and a hotel, and it hosted such speakers as William Jennings Bryan, William E. Gladstone and Bishop William A. Quayle. These speakers drew crowds of thousands at the nineteenth century camp meetings until the buildings burned in 1905. They were never to be rebuilt. In 1958, Acton celebrated its 104th birthday with a centennial celebration.

Five Points is another community which owes its existence to the Michigan Road. Its name was derived from its location at the junction of five roads. At the peak of its commercial activity, Five Points' most successful business was H. A. Waterman's. (see caption)

Four key factors which influence the future growth of this southeast area are the expansion of sewers, the construction of a cloverleaf from I-465 onto U.S. 421, the tenacity of the farmers of the area in resisting development, and the ability of the Department of Metropolitan Development to plan controlled and logical city growth.


Minnesota St.
Bethel Park
New Crown Cemetery
Raymond St.
422
Southeastern Ave.
Bethel Ave.
Churchman Ave.
Sarah Shank Golf Course
Troy Ave.
Buffalo St.
424
Albany St.
420
Main St.
Sarah Bolton Park
13th St.
425
Churchman Ave.
423
Keystone Ave.
Rural St.
I-65
Sherman Dr.
Creek
Hanna Ave.
Emerson Ave.
Lick
421
I-465

Beech Grove



420

420. Beech Grove City Hall
802 Main Street, Beech Grove

Beech Grove

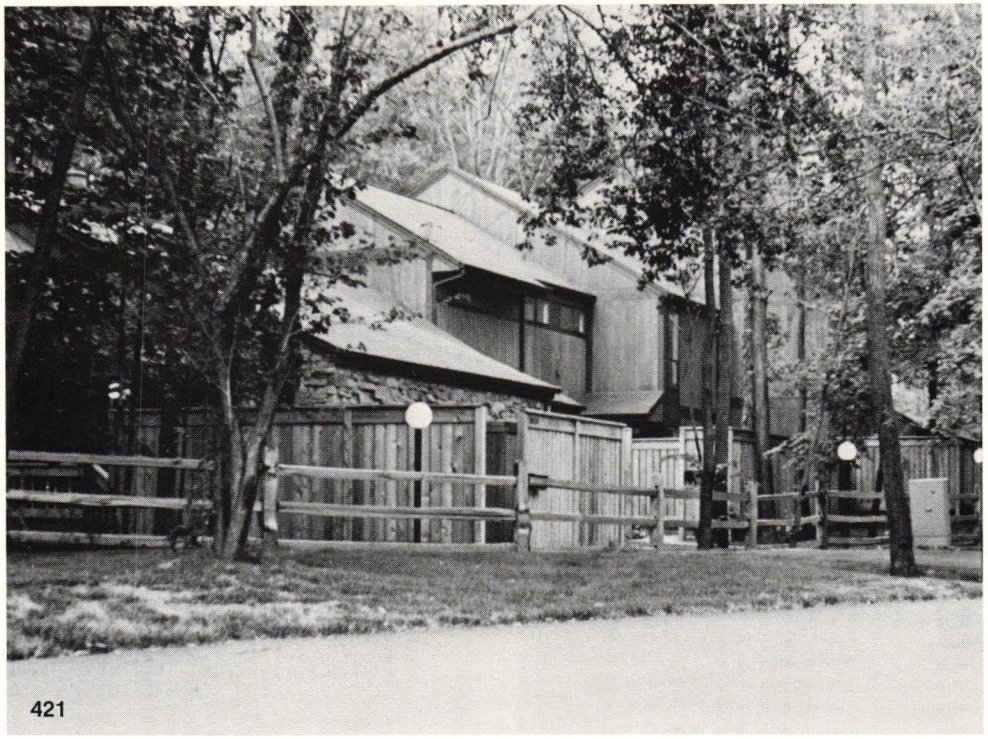
Beech Grove owes its existence and its clear sense of identity to the location of the Big Four Railroad Shops. The city's name was derived from the grove of beech trees, which existed on the cattle farm of W. F. Churchman. Originally, farms dotted the area, and one of them was known as "Beech-Bank," which was the home of the famous Hoosier poetress, Sarah T. Bolton. A portion of this farm was purchased by Beech Grove for its park.

Beech Grove was developed as a residential community serving the Big Four Shops. The Beech Grove Improvement Company, anticipating construction of the shops, purchased 2,600 acres of land, 600 of which were sold to the New York Central. The town was chartered in 1906, four years before completion of the shops. To encourage development, free train rides were provided from Indianapolis to whet the appetite of prospective buyers. Although the construction of the shop structures brought immigrant workers from Russia, Turkey and Italy, some other ethnic groups have been noticeably unwelcome. There is little doubt that the economic influence of the shops has helped Beech Grove survive as a separate town so near Indianapolis.

Further economic stability was given with the founding of Saint Francis Hospital in 1914. Such stability enabled Beech Grove to incorporate as a separate city, despite the growth of Indianapolis around it. Some of this separate feeling will be lost as the improvement of Emerson Avenue will provide easier access to its eastern boundary. Yet to be seen is how the new traffic patterns in and around the city will affect the Main Street commercial activity and the unique feeling which now exists.

421. The Timbers
4201 South Sherman Drive
1974; Architect: Everett I. Brown Co.

It is no secret that interesting land is becoming increasingly scarce, especially around metropolitan areas. In a typical residential development, the first land-owner to build his house enjoys a beautiful, forested environment. As others anxiously move into the beautiful area, each plot is cleared to make way for a house whose plans may have been conceived in Kansas. In the end, each resident wonders what happened to his forest. The Timbers represents an alternative, in which residents have chosen to sacrifice the lower population density of the typical suburb, so that they may all share the enjoyment of large forested areas left intact. Put the people in a smaller area so that what is nice can be saved. For many, the sacrifice may be well worth it.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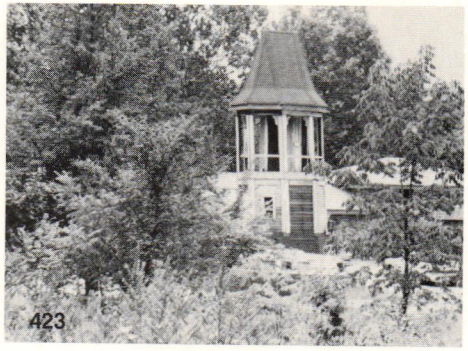
422. Grain Elevators
1901 South Sherman Drive

These bins provide the strongest visual landmark of Beech Grove. The bins owe their very existence to the railroads, both of which have so greatly affected the city's growth.

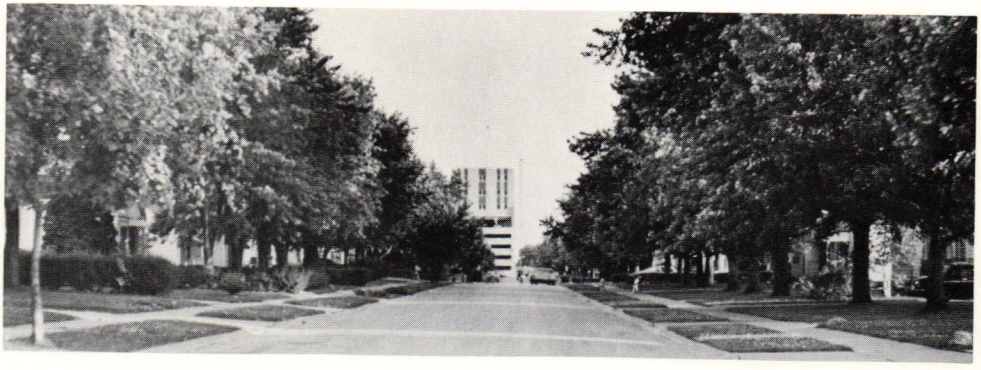
422


423

423. Churchman House
5201 East Churchman Avenue
1871; Architect: Dietrich A. Bohlen

The Churchman house, which was Neo-Jacobean in style, was razed in 1968. All that remains of it is the tower, which is now used as a child's playhouse. It is protected by a large, vicious dog.

424. Saint Francis Hospital
1600 Albany Street, Beech Grove
1914; 1930; D. X. Murphy and Bro.
1957; 1973; Bohlen, Meyer, Gibson & Assoc., Inc.



425

425. The Big Four Shops
Beech Grove Improvement Company
Emerson Avenue at First Street, Beech Grove
1902

These structures were the "raison d'etre" of Beech Grove.

426. Hannah House
Madison Avenue at National Road
1859; Architect: Alexander Hannah

Madison Avenue

The biggest influence on the rural nature and slow growth of the Southside has been, once again, the railroads. In fact, the same railroads that attracted immigrants to live near their industrial jobs around Fountain Square proved to be a strong barrier between the center of the city and land to the south.

Southport actually existed as a town before Indianapolis, and it even received votes in the ballot to determine the location of the new state capitol. Clear springwater and rich farmland has brought settlers into the southern area, and the town of Southport grew up as an agricultural center. The middle nineteenth century saw the introduction of railroads into the area, some running for awhile on 4" x 4" oak rails. German immigrants began farms and truck gardens which to this day supply produce to the city market. For years Southport was a separate town and was connected with Indianapolis by railway and roads. Carson Avenue was built as a toll road from the city to the 160-acre Carson farm, which is now Perry Manor.

Around the turn of the century the interurban line provided the first regular link for Southsiders to the downtown area. Prior to this, the southside wagon driver would take his life into his hands, urging his horses across the countless railroad tracks which were the main switchyards for Indianapolis shipping. It was little wonder that those downtown workers who lived to the south, chose to use the interurban which went down what is now Madison Avenue. The interurban stops brought rise to some commercial activity and, in the case of Edgewood, the development of a residential community.

In order for the rate of growth of the southside to have changed as it has, there had to be changes in the transportation links to the city. The first step occurred in the 1920's when the main switchyards were moved elsewhere, and the remaining downtown and belt railway tracks were elevated. The second change took place in the 1950's with the construction of the Madison Avenue Expressway. The expressway broke through the industrial belt, opening up the downtown area for access by commuters. They were then able to live close to town, yet in the more rural atmosphere of the Southside. Commercial activity raced down both sides of Madison Avenue, leaving pockets of farm land trapped behind either side of the commercial areas.

Although the German descendants held on to much of their farm land to the southwest, the new link to the south made it feasible to market apartments and homes and to finance the cost of sewage facilities. Favorable Johnson County tax rates have pulled the residential movement further south, out of Marion County. As the increased population has made more schools and public facilities necessary, those once favorable tax rates have begun to increase.

427. Stumpf House
3225 South Meridian Street
1865

The ownership of this Italianate house remains in the Stumpf family.

Indiana Central University

In 1905 simultaneous with the development of Beech Grove and construction of the interurban line, Indiana Central College was established. It came about as the result of a deal between a realtor and the United Brethren Church. William L. Elder, the realtor, promised a building for the proposed college, with the condition that the church assist in selling lots for his new University Heights development. After enough lots were sold within the prescribed time limit, Elder built what is now known as Good Hall, as well as donating eight acres of land to the college. Indiana Central is a liberal arts college, half of whose students commute. While its location is convenient for commuters, Hanna Avenue splits the campus for pedestrians. As in all confrontations between automobiles and pedestrians, the auto has established its complete authority. Despite the traffic, the central green spaces to the north and south of Hanna provide the most intense areas of student activity, including outdoor study and pick-up softball games. The close proximity of the athletic facilities to the campus buildings seems to encourage athletic activity, as evidenced by the busy tennis courts and practice areas. The urban spaces of the campus could be improved if, in the future, auto storage spaces were given lower priority than pedestrian access and if a sense of enclosure were created between buildings.

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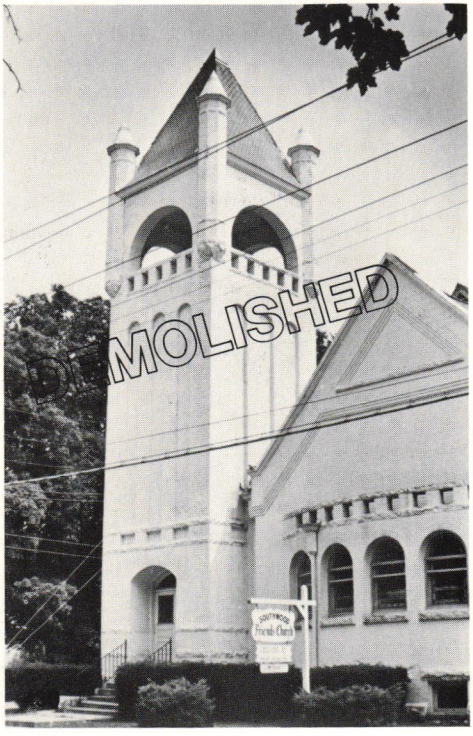


428. Good Hall
1400 East Hanna Avenue
1905; Developer: William L. Elder

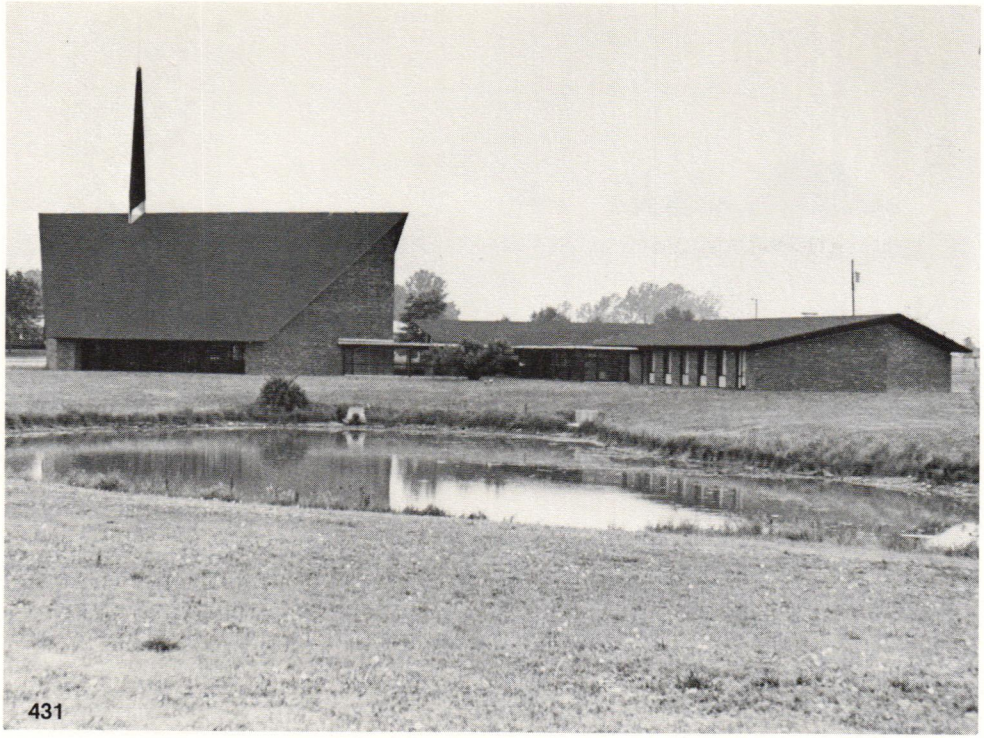
This Classical revival building originally housed the entire Indiana Central University.

429. Apartment Building
187 Union Street, Southport
1889

Note the pleasing proportions and the simplicity of detail.

430. Friend's Church
189 Union Street, Southport
1884

This well-proportioned chapel is the focal point of Southport.



431

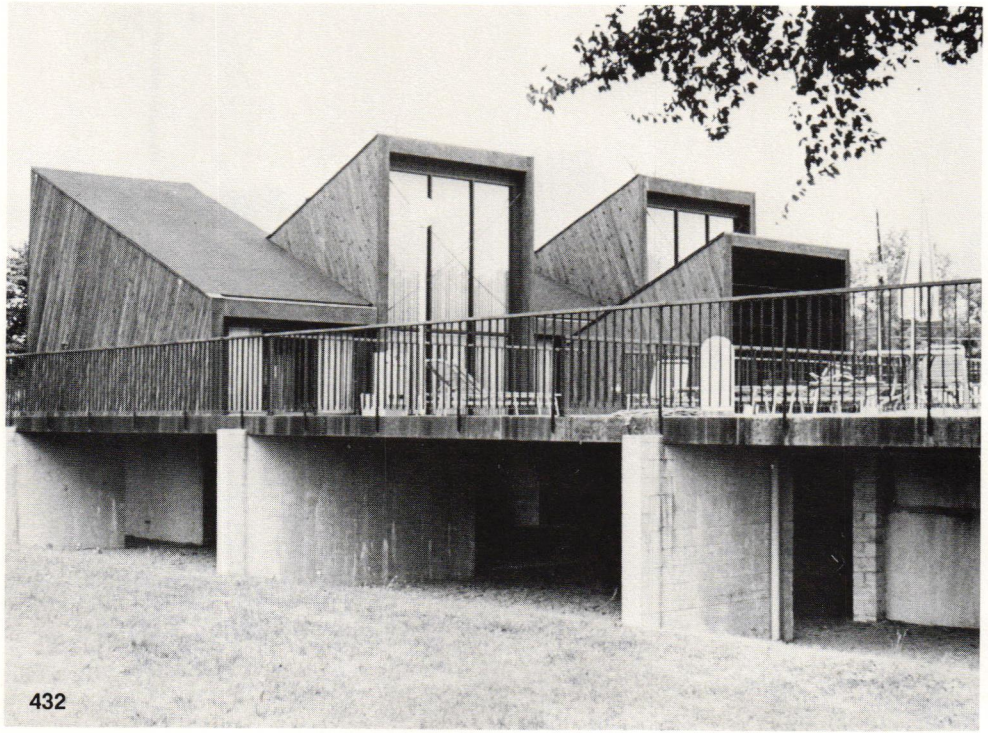
431. Frieden's United Church of Christ
8300 South Meridian Street
1967; Architect: James Associates

The use of the pond as a foreground to the church makes for a nice setting.

432. Wyandotte Apartments Clubhouse
1500 East Southport Road
1970; Architect: W. Byron Ireland, Columbus, Ohio

Well-composed whimsical forms express the recreational purpose of the Wyandotte Apartments Community Building.

433. German Park
8700 South Meridian Street



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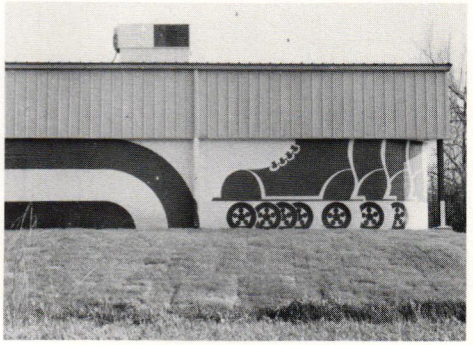
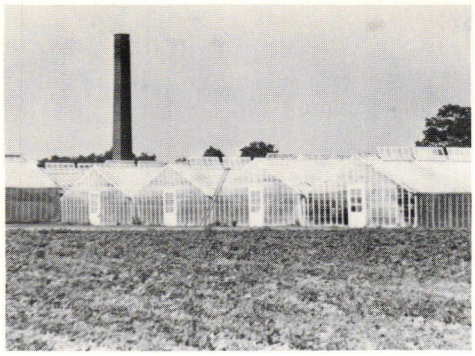
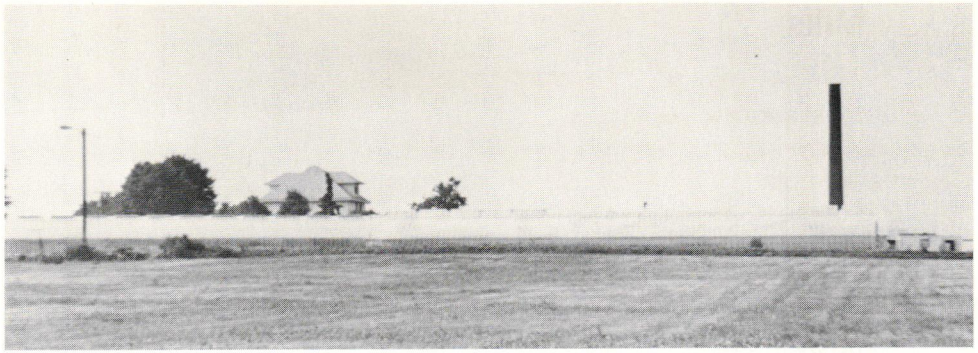
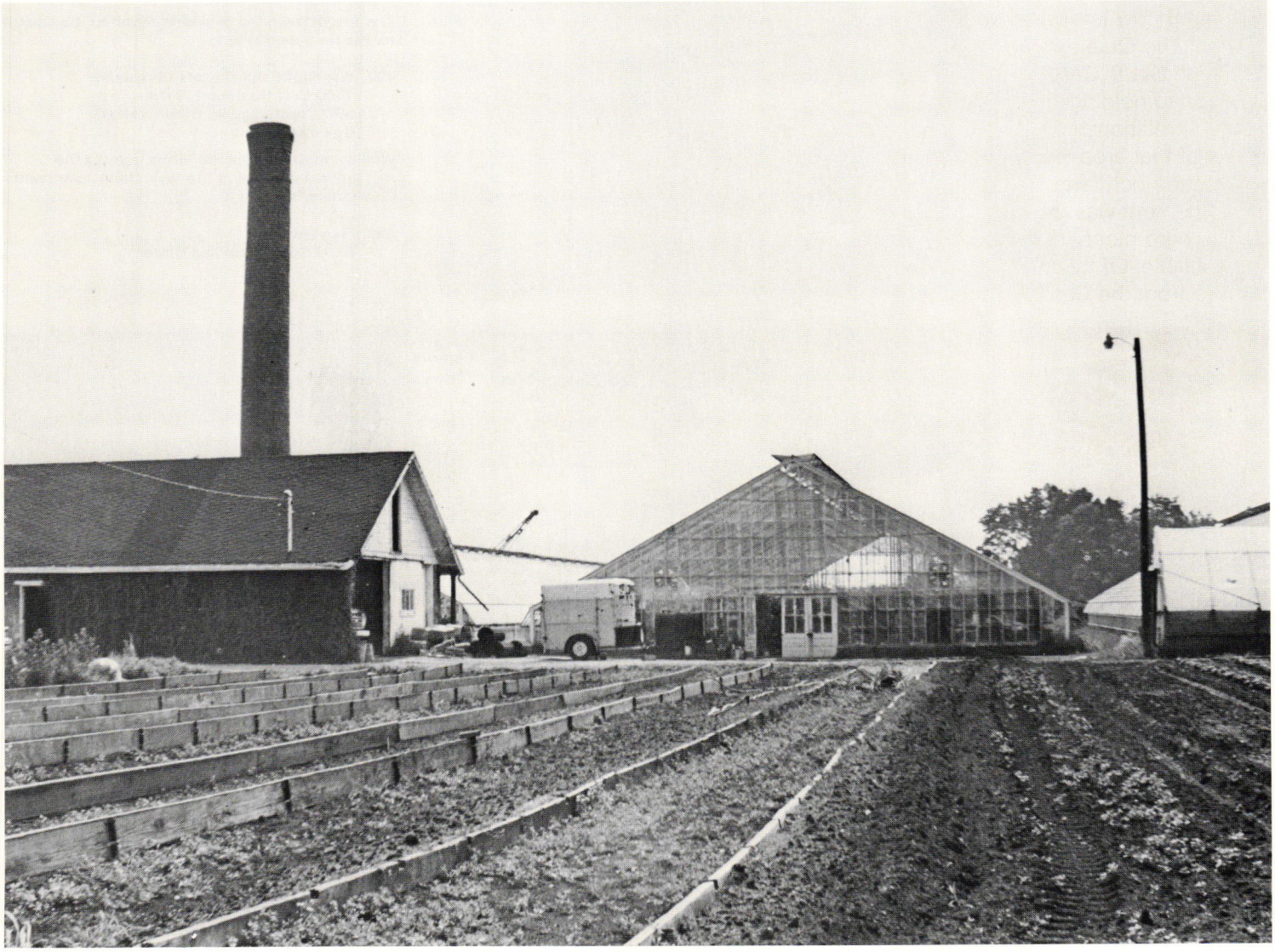
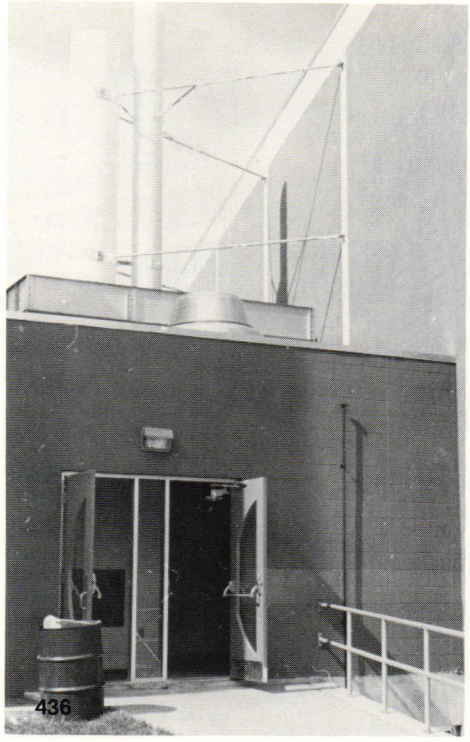
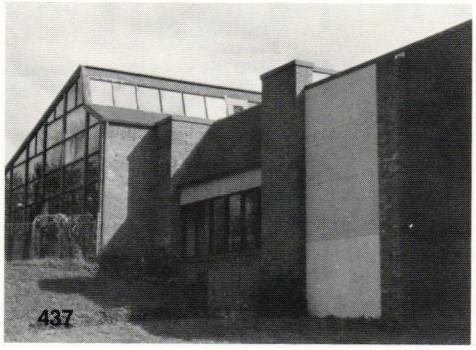


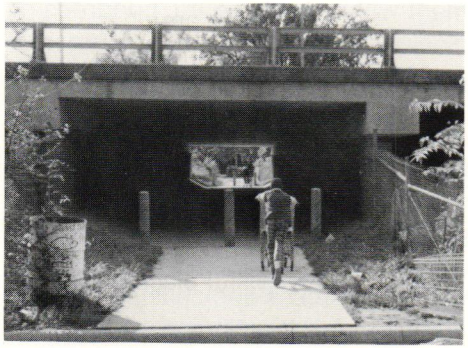












If the right person were to ask himself if he would want his child to pass through a tunnel on the way to school, social and environmental questions might begin to rank as high as economic questions. The fact that a tunnel was deemed necessary here infers that a neighborhood was divided. Whose houses were here? Where did they go? What were *their* economic questions?

436. Thatcher Community Center
4649 West Vermont Street
1972; Architect: Woollen Associates

Disregarding the front elevation and the maintenance problems inherent with paint, the excellent graphics and "International School" punctuation of this building make it fun to be in and around.

437. Riverside Community Center
2420 Riverside Drive
1968; Architect: Longardner & Associates, Inc.

Operation Breakthrough
21st Street at Tibbs Avenue
1971; Planners: Skidmore, Owings and Merrill, Chicago

In the words of Mayor Richard Lugar, "The purpose of Breakthrough is to develop and demonstrate ways by which proven techniques of private enterprise mass production can be applied successfully to the construction of reasonably-priced homes of high quality in quantity sufficient to meet the current and anticipated housing needs of the nation and the community." Operation Breakthrough was also to test the feasibility of mixing subsidized housing with higher-priced homes to force a mixture of economic classes. In December of 1972, the government scrubbed the project. It was sold at a net loss of six million dollars to be used as college housing. If you assume that most taxpayers are committed to creating better housing for the poor, then Breakthrough was a good experiment which was not given time to be judged. Its results would have given us guidance before we embarked upon an expensive nationwide housing program. (Indianapolis was one of nine experimental sites.)

On the other hand, Marion County Commissioner William Schnider felt that Breakthrough was a "Boondoggle" which would have been refused if the community had "had the opportunity to express its will." It was an example of federal government condemning and taking land from a local branch of government for purposes of questionable popularity at the local level.

This is typical of coming political confrontations, for there will be more pressure towards wise land use and yet increasing fear of control by a central bureaucracy. Operation Breakthrough was a joint venture of government and private enterprise, seemingly strange bedfellows. However, "supply" can be quite enthusiastic if its "demand" is legislated into existence.

Weir Cook Municipal Airport

In comparison to most other airports serving large metropolitan areas, Weir Cook is in the enviable position of having not only exceptionally good access to transportation arteries while remaining in close proximity to the metropolitan area, but also unencumbered growth potential. When development of the airport began in 1930, it was located so as to take advantage of the Penn Central Railroad track and U.S. 40, both important transportation arteries at that time. Today the facility is served directly by the I-465 Interstate loop system which borders the eastern boundary of the three-thousand-acre airfield. From I-465 access is provided to seven Interstate routes which radiate from Indianapolis to all corners of the state and all surrounding metropolitan areas. When the Interstate System within the I-465 loop is completed, Weir Cook will be less than ten minutes by car from the center of Indianapolis. This combination of immediate access to major transportation routes and center city, and relatively unrestricted growth potential make Weir Cook rather unique.

Since 1967 the ground-level facility built in 1956 has been completely remodeled and expanded into a new second-level terminal with ticket sales, lounges, shops and boarding gates on the concourse level, and baggage stations on the lower. In keeping with modern technology the entire complex is highly computerized; thousands of sensors monitor and control the atmospheric environment within the building, hundreds of pieces of machinery and equipment, and even the parking lot gates.

Although some people object to one facet or another of the airport's design, as a whole the facility and its grounds are quite nicely done. The addition of the new second-level vehicular access deck has added greatly to the functioning of the facility by minimizing vehicular-pedestrian conflicts. The all-under-one-roof facility is a refreshing luxury for those who have experienced examples of the "spread them out" theory of terminal design. The Airport Authority is striving to provide areas where people can observe the working of the airport, including an

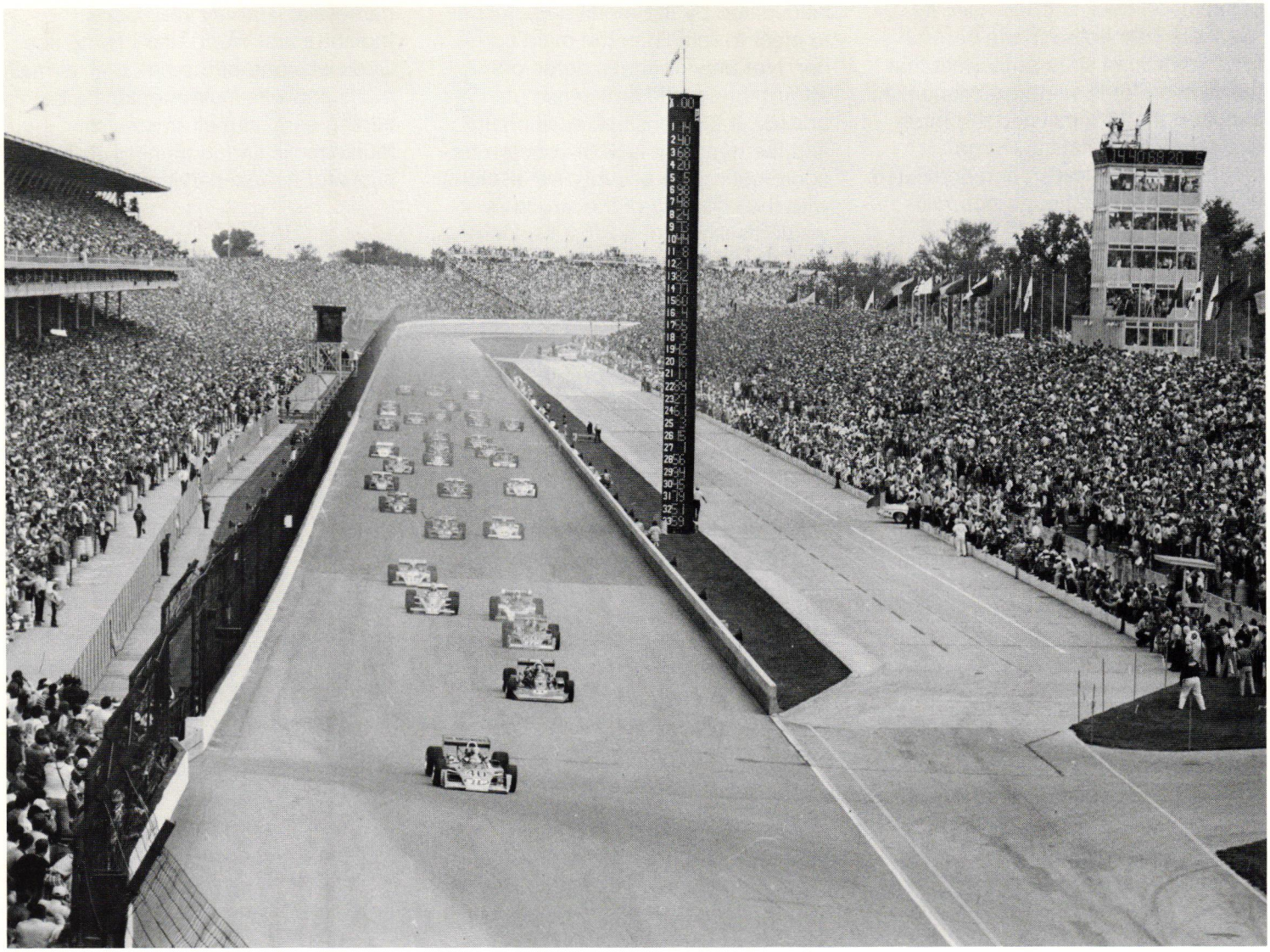
438. Weir Cook Municipal Airport
Architect: Everett I. Brown Co.

observation deck soon to have its speakers connected to the control tower radios. In spite of the fact that the parking lot is somewhat squeezed between the terminal and the Interstate highway, relatively large amounts of land have been dedicated to landscaping. Although not quite the park-like atmosphere desired by the Airport Authority, the wide green areas separating parking lots, roads and buildings, and the mounded planted areas throughout do help to break up what would otherwise be an enormous expanse of paving, and give a feeling of life and scale to the area.

Though modern and efficient, this new facility is an example of how rapidly changing circumstances make obsolete even the most up-to-date concepts of air terminal design. Conceived before the era of the "sky jacker," the facility was unable to accept the new security procedures imposed upon it by Federal Aviation Administration regulations without compromising some of the most interesting aspects of its design. In keeping with federal regulations, security guards and metal detectors have been positioned between the lobby areas and the boarding gate lounges. Where people could once move freely into the corridors and lounges near the gates to watch the planes and people arrive and depart, today this movement is impeded by the security stations. Although these lounge areas are accessible to the public, many people forego the pleasure of experiencing them and the activity outside due to the inconvenience of the security procedures. Even those accompanying or waiting for passengers are sometimes so intimidated by the metal detectors as to elect to remain in the main corridor. Not only do these detectors affront the individual's sense of privacy, the insensitive positioning and the apparent lack of concern for coordinating the security installations with the detailing of the structure insult his sense of aesthetics. Unfortunately the Airport Authority has little control over these matters since it is the airlines which purchase and operate the equipment and the Federal Aviation Administration which directs where to locate them. Although perhaps necessary, it is unfortunate that the character of the facility has been so compromised.

All other discussions aside, it is important to remember that Weir Cook is a valuable resource to Greater Indianapolis and Indiana. It is estimated that the fifty-million-dollar complex has an economic impact of over seventy million dollars per year on the area. The facility itself provides employment for more than three thousand individuals. In addition, the facility houses a full spectrum of civilian aviational activities and services including the Regional F.A.A. Air Route Traffic Control Center, F.A.A. General Aviation District Office, Flight Service Stations, U.S. Postal Service Airmail Facility, U.S. Customs, air-taxi services and aircraft sales and service. The Indianapolis Airport Authority visualizes Weir Cook as a facility ideally situated and capable of providing the required services and facilities needed to meet the projected loads of the 1990's and beyond.

This facility is a just memorial for its namesake, Harvey Weir Cook, Indiana's first World War I flying ace. Cook was one of the first U.S. airmail pilots and was instrumental in obtaining early airmail service for Indianapolis and in training civilian pilots for air-taxi services.



Speedway

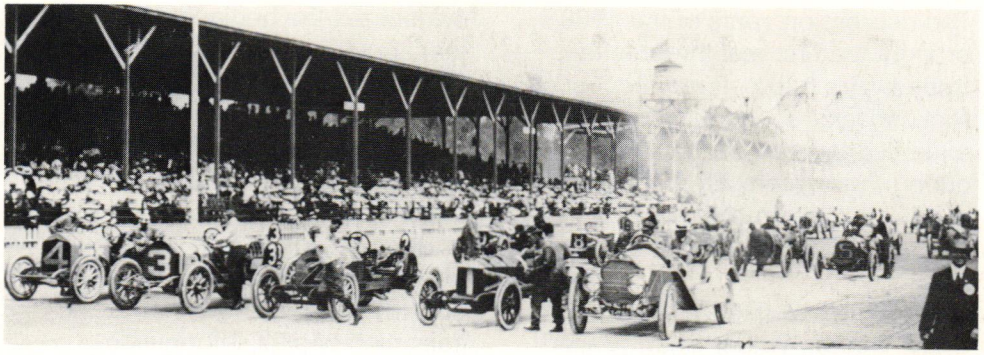
For over sixty years the 500-Mile Race has been Indianapolis' claim to fame. Little else about Indianapolis is more familiar to the vast majority of people in this country, if not around the world. Over the years the activity at the Indianapolis Motor Speedway has earned it the reputation of the "Capital of Automobile Racing." The race itself has consistently generated the excitement and competitiveness which has in turn earned it the title of the "Greatest Spectacle in Racing." It is difficult to describe the aura of overwhelming excitement which envelops the track during the preparation for and the running of the race. Hundreds of thousands of people participate in the associated ceremonies and festivities. For a period of time the entire city seems to exist almost solely to provide for this special event. Throughout the state every Hoosier feels the excitement and interest build to a point only slightly below the level generated by the infamous "Hoosier Hysteria," basketball. At the track thousands of people wait in lines, mill around and bask in the incomparable excitement

generated by the press of the crowd, the smell of tires and engines, the sight and sense of speed and power, the plentiful beer and the companionship of a multitude of people all sharing the same singular event.

Although today the 500-Mile Race is associated with high-speed, high-performance racing, it is important to remember that the facility was originally conceived and developed as a testing ground for the then still infant but growing automobile industry, the heart of which at that time was located not in Detroit, but in Indianapolis.

The Indianapolis Motor Speedway, referred to typically as "The Speedway," is located, confusingly enough, not in Indianapolis but in the town of Speedway. The history of both the track and the town can be traced to 1903 when the Speedway Realty Company was formed by Lem H. Trotter, Carl G. Fisher and James A. Allison for the purpose of selecting and purchasing a site for the development of a proving ground on which to test the new automobiles of that time.

The site selected, which was some seven miles from the city of Indianapolis, was not finally developed until 1909, when Fisher, Allison, Frank H. Wheller and Arthur C. Newby pooled their resources and ideas to build the original crushed stone and tar track. Once finished, the track was so heavily used during the year of 1909 that the surface began to disintegrate rapidly, prompting the owners to resurface the track with 3,200,000 paving bricks in the fall of 1909. This surface proved more durable. In fact sections of the track remained paved with brick until 1961,



earning the track the nickname of "The Brick Yard."

In 1911 the Speedway management decided to consolidate its extensive schedule and to hold a single large race of 500 miles with $25,000 prize money. Ray Harroun won the event in a six-cylinder Marmon Wasp by maintaining an average speed of 74.59 miles per hour, a speed some five miles per hour slower than his major challengers, and without the aid (or added weight) of a riding mechanic. These two elements of his strategy enabled Harroun to minimize his tire wear, permitting him to run the entire race with only three stops for tires while other drivers were forced to stop as many as thirteen times due to tire failure.

During the next fifteen years the Speedway served as a testing ground for such new innovations as four-wheel brakes, low-pressure tires, superchargers, hydraulic shock absorbers, high-compression engines, experimental fuels and lubricants, front-wheel and four-wheel drive; witnessed the participation of such now-legendary automotive figures as Louis Chevrolet, Harry Miller and Fred and Augie Duesenberg; survived the two-year suspension of racing caused by World War I; recorded in 1923 its first two-time winner, Tommy Milton and witnessed its first race won with an average speed over one hundred miles per hour, by Peter DePaolo in 1925. In the same time period the maximum piston-displacement limitations were lowered from 600 to 91.5 cubic inches to encourage the development of more efficient engines. This lead to the introduction of the specialized racing car, which soon monopolized the event, drawing it away from its utilitarian beginnings into the emerging realm of automotive sports.

In 1927 the owners announced their intentions to sell the track. Later that year the ownership of the Indianapolis Motor Speedway passed to Captain Eddie Rickenbacker, a former Indianapolis race driver and World War I flying ace. The first few years of Rickenbacker's ownership were blessed with prosperity and by 1929 he had expanded the facility to include an eighteen-hole golf course. After twenty years of success, the Speedway's reputation was firmly established, a fact of inestimable importance in helping it survive the economically unstable years ahead.

The depression years of the 1930's brought the first real threat to the Speedway's future. It required all of Rickenbacker's ingenuity and business expertise to keep the track open during these years. By 1940 global conflict had again necessitated the suspension of all racing activities.

In the winter of 1944-45, three-time "Indy" winner, Wilber Shaw, visited the track and found the facility in a state of advanced deterioration. A decade and a half of austerity and nonuse had taken its toll. Rickenbacker indicated that he lacked the resources to restore the facility and offered it for sale. Shaw took it upon himself to find someone who could and was willing to help save the "500." After months of searching, Shaw found such a person in Tony Hulman Jr., a Terre Haute businessman. The sale was finalized in the fall of 1945 and work began immediately to prepare for the 1946 race.

Since 1946 the story of the Indianapolis "500" has gotten progressively more impressive. Faster cars, new innovations in engine, tire, and body design, and ever-larger crowds have added more excitement and controversy to the event. Mr. Hulman has literally rebuilt the facility from the ground up. New grandstands, gates, tunnels and paving were added in the 1940's. The office-museum building was added in 1956 and a new control tower in 1957. The 1960's brought the remodeling of the 1946 grandstands, a ninety-six-unit motel and clubhouse, expansion of the golf course and new Vista Grandstands on three of the turns. Mr. Hulman's now legendary pre-race proclamation of "Gentlemen, start your engines," symbolizes the beginning of a race that attracts over 300,000 people and offers a purse of $1,000,000 annually. Thousands more attend pre-race activities through the month of May and visit the grounds during the eleven months that it and the adjacent museum are open free to the public. A new museum is currently under construction which will house the collection of cars, information, paintings and photographs presently on display in the existing museum. It has been estimated that the new museum itself will attract some 300,000 visitors annually to the facility.

In spite of such statistics, the Speedway is not without its problems. Indeed the same ill wind which brought near ruin during the Rickenbacker tenure may again be about to blow. A series of circumstances has begun to put the Speedway's future in doubt. The two first-lap starting mishaps of the last decade have brought charges of poor judgment against the Speedway management and the United States Auto Club. The withdrawal of several of racing's most respected teams and sponsors, due to rising cost and lack of economic return, has shaken not only Indy, but the entire racing world. Shortages of fuel and other natural resources used to produce component parts and power the cars themselves have lead to curtailed practice schedules. But perhaps the most important element may be the changing attitudes of the American public. As the prices of automobiles soar upward along with the cost of insurance and maintenance, as the possibilities of fuel shortages become reality, disillusionment with the auto

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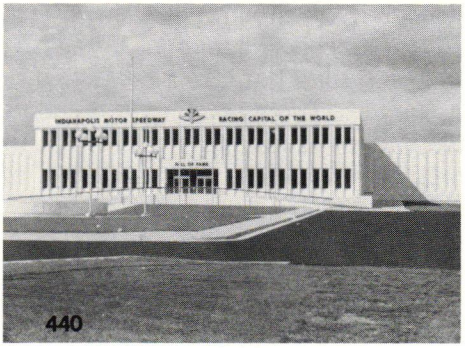

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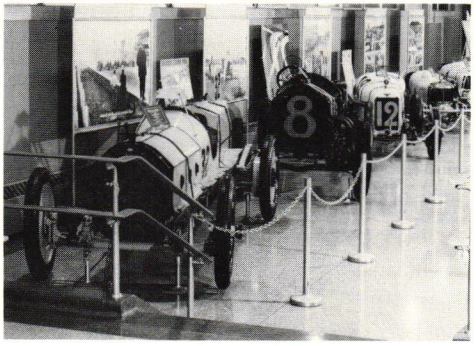


439. Original Speedway Museum
4790 West 16th Street
1956; Architect: C. Wilbur Foster & Associates

440. New Speedway Museum
4790 West 16th Street
1975; Engineer: Fink, Roberts and Petrie, Inc.

grows. As the disadvantages of the automobile begin to reinforce each other, the American "Car Culture" may begin to decline. It is possible that a society no longer enthralled by big engines, fast cars and speed-oriented heroes will have little use for little cars running around in a big circle. On the other hand, it is possible that people will always be excited by the roar of power and the woosh of speed as man tries to push himself and his machines to the limit of their abilities. In either case, the Indianapolis "500" will always be a very important part of this city's and the country's heritage.

At the same time that the Speedway was growing and establishing its place in the annals of racing, the town of Speedway was likewise prospering. In 1912 C. G. Fisher and J. A. Allison moved their Prest-O-Lite Company factory to the site immediately south of the Speedway track. The same year the Speedway Realty Company bought 250 acres of land near the factory and platted a new community. The town was laid out with Main Street running north to south separating the industry to the east and the residential neighborhoods to the west. By 1926 when the town incorporated, its population numbered 450.

Further economic impetus was added when General Motors purchased J. A. Allison's, Allison Corporation in 1929. Allison had founded the company as a small machine shop at the Motor Speedway. By the late 1930's under G.M.'s control, the company had converted primarily to aircraft-engine production and by the early 1940's, had become Speedway's largest employer. By 1942 the town employed 25,000 people and had a population of 4,250. By 1950 when it was called "one of the richest towns in the state," its population had grown to 5,400. During the 1960's Speedway experienced an apartment building boom which once again enabled its population to soar. By 1967 the population had risen to over 12,000 people, over half of whom lived in apartments. The town of Speedway now occupies approximately six square miles of land. Although its population continues to grow, it is incapable of further expansion since it is now surrounded by Greater Indianapolis.

North and south of Speedway lie areas with vastly different characters. South of Speedway is an area which has been heavily influenced by U.S. 40 (Washington Street). This road, the first financed by the federal government and known as the National Road, was once the major east-west route through the entire area north of the Ohio River. From the pioneer era of the early 1800's, until the development of the Interstate Highway System in the 1960's, this road served as the major overland route for both the goods and the travelers which crossed the area. The economic advantages of being located on such a major transportation artery were as apparent to the businessmen of yesterday as they are today. Dozens of businesses sought to attract and serve the traveler as he approached or prepared to leave the state's capital. As the city grew, this tenacle of development always preceded it, reaching out, each component striving to be the first to capture the traveler's eye and his business. Around and between this commercial development grew small residential neighborhoods, housing the proprietors of the nearby businesses and others attracted by the more rural setting and the direct, easy access to the larger city. As the horse gave way to the automobile, the original dry goods stores gave way to small shopping centers, the roadside inns became motels, and the wagon shops and blacksmith shops became filling stations, each in its turn located so as to take advantage of the exposure to those who traveled Indiana's oldest and busiest highway.

With the coming of the Interstate Highway System, U. S. 40 lost its importance as a major artery. The traffic which once flowed along U.S. 40 and through Indianapolis now scurried around the city on a new three-lane expressway, bypassing this once-prospering right-of-way. The entire route, having developed in a boom-town environment, dependent almost solely on a single resource, began to feel the economic pinch immediately. With the major growth in the city taking place to the north, east, and south and with the majority of its frontage already developed, the section of U.S. 40 south of Speedway was not well-suited for the strip development of the 1960's and early 1970's. Today this stretch of U.S. 40 is fronted by adult bookstores, adult theaters and declining commercial establishments.

The deteriorating buildings house discount furniture stores, clothing stores and businesses which seem to come and go as regularly as the travelers and shoppers these same buildings served not long ago. The filling stations and vacant lots have

been taken over by new and used mobile-home lots which dominate whole sections of the route not only by their presence but by their signage. The road which once carried the adventurous pioneers westward, and a few years later their abundant produce eastward, today lies in sad need of repair, its rutted surface and crumbling edges no longer lend any indication of its former glories.

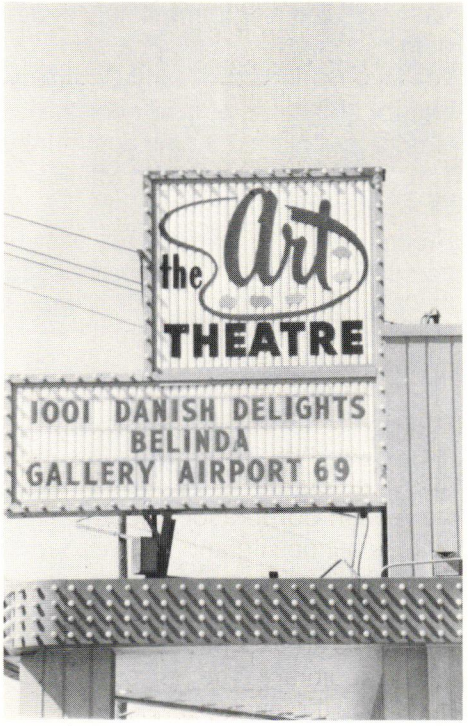
It is expected that as the initial shock and stigma of being bypassed wears off, and as developed frontage property values dwindle, it will be more economically profitable for newer types of strip architecture to develop. There are some signs that this has already started to happen.

At the western edge of the area where U.S. 40 crosses and connects with Interstate 465, one is again reminded of the economic impetus associated with exposure to a major transportation artery. Having just witnessed the fate of strip architecture of yesterday, one comes upon its counterpart and stepchild, the newly developed strip architecture of today, and in turn wonders about its future.

Directly north of Speedway, and again to the northeast across Lafayette Road, lies an area of more recent development. This area reflects the recent growth of Indianapolis northwestwardly along Lafayette Road and improved 38th Street. Development in this area consists primarily of large tracts of rather typical 1950's and 1960's houses, apartments and strip architecture.

In contrast to most of the Speedway area, the land along the White River north of 16th Street retains a relatively open character. In this area one can see the southern most influence of the belt of prestigious homes of Indianapolis' wealthier families, which extends north along the river to Crows Nest, Meridian Hills and Williams Creek. The open character of this area is due in large part to a series of golf courses, parks and undeveloped public, semipublic and private areas. A number of varied institutions have been attracted by and help to maintain this "uncluttered" atmosphere.

To the east of Cold Springs Road, the Veterans Hospital stands as a monument to bureaucratic design. Its five-story classical revival facade and grand axial approach reflect a rigid institutional character, not out of



keeping with the bureaucracy which designed and operates it.

The Carmelite Monastery across the road likewise reflects the institutional nature of its use. Although one might argue that such an expression is out of place in this age, it is no more so than its neighbor across the street. The stone, castle-type compound romantically reflects the historical roots of monasticism, and induces feelings of medieval regimentation, mysticism and guarded secrecy.

Further north on Cold Springs Road, the Marion College campus presents a different type of institutional development. One immediately notices a number of buildings which seem "out of place" among the conventional small college dormitories and academic buildings. Three of those are the original homes which were located on this site long before the college was established here. Along the southern edge of the campus stands a large brick house originally belonging to Frank H. Wheller, a founder of Speedway. This house, with its landscaped lot and long garden arcade, is now utilized by the college as its music building. Towards the center of the campus stands the home of C. G. Fisher, also a founder of Speedway. On the northern edge of the campus, the horizontal lines of the home of J. A. Allison, a founder of Speedway and the Allison Corporation, blend well with its hilltop site and the wooded area which borders the campus to the north. The newest building on the campus is an exceptionally well-designed library. The harmonious materials, the quality of the interior detailing and the warm spacious feeling of the interior spaces visually flowing to the exterior, all contribute in making this a most notable structure.

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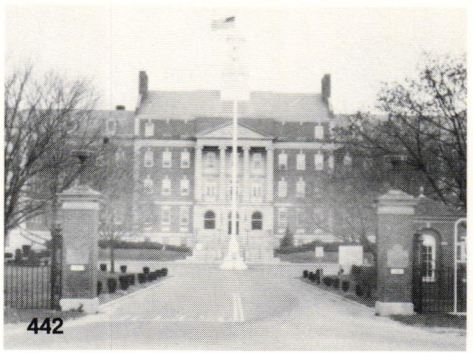
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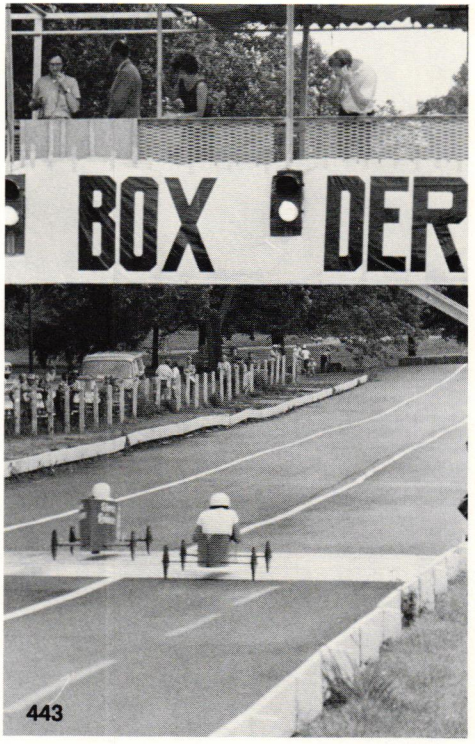
Further to the north along the White River lie the remains of Lake Sullivan. This once-popular natural area at one time included a fish hatchery and several smaller ponds along with the lovely larger lake. During the winter the facility was used extensively for ice-skating. The warmer months brought an abundance of wildlife. Unfortunately, this pocket of tranquility somehow managed to find itself lying directly in the way of a new interstate highway. Today the ponds have been filled, the area divided by the I-65 Expressway, and the lake drastically reduced in size.



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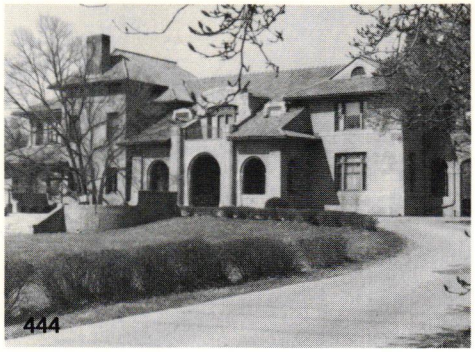
441. Carmelite Monastery
2500 Cold Springs Road
1932; Architect: J.E. Kopf

442. Veterans Administration Hospital
2601 Cold Springs Road
1931

443. Wilbur Shaw Soap Box Derby
16th & Cold Springs Road
c. 1950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444. Wheeler/Stokely House
3040 Cold Springs Road
1914

This home was built by Frank H. Wheeler, one of the founders of the Indianapolis Motor Speedway and the president of the Wheeler-Schebler Carburetor Company. Special features of the house include lavish inlaid wood floors and an intercom throughout the house. A three-hundred-twenty-four-foot covered colonade connects the house with a forty-foot-by-one-hundred-foot outdoor swimming pool. South of the pool can be found an Oriental garden and Japanese teahouse.

After Wheeler's death the house had two other owners before it was acquired by Marion College: Monty Williams, president of the defunct Marmon Motor Car Company and William B. Stokely of Stokely-Van Camp, Incorporated. The house is now utilized by the Marion College music department.

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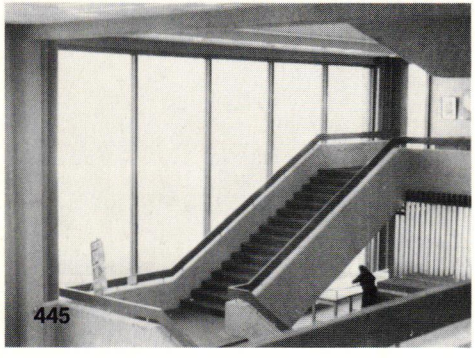
445. Marion College Library
3200 Cold Springs Road
1970; Architect: Woollen Associates

A beautifully scaled and detailed building noted for its warm, spacious interiors.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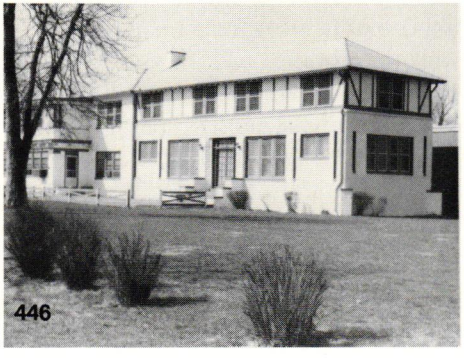
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446. Carl G. Fisher House
3124 Cold Springs Road
1914

Noted for the simplicity of its exterior design, the Carl G. Fisher home originally included a sixty-foot living room, a ten-foot fireplace and a multitude of guest rooms. The Fisher estate boasted tennis courts, a greenhouse, stables and polo grounds.

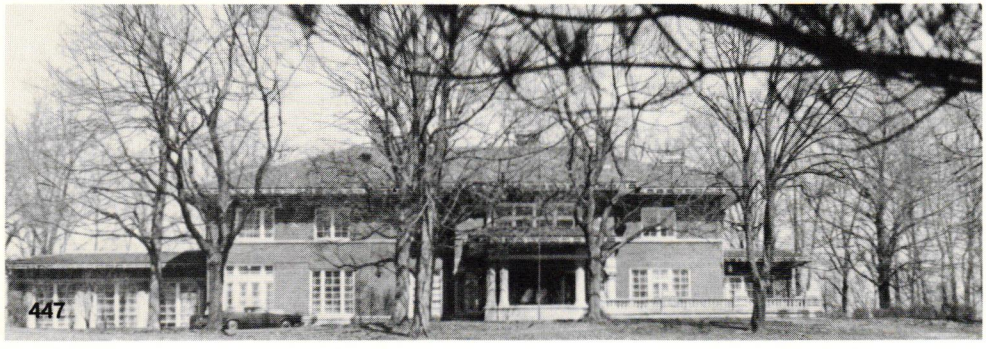
The builder of the house, Carl G. Fisher, was an Indianapolis business genius who counted among his accomplishments the manufacture of the first efficient automobile head lamps, the co-founding of the Indianapolis Motor Speedway and the founding of Miami Beach, Florida. The Fisher estate is now owned by Marion College who utilizes the house as their Student Activities Center.

447. Allison Mansion
3200 Cold Springs Road
1914; Architect: H.L. Bass

Called the "House of Wonders," this summer mansion was built by James A. Allison, founder of the Allison Engineering Company, now a division of the General Motors Corporation, and co-founder of the Indianapolis Motor Speedway. The mansion, which took three years to build, is reputed to have cost two million dollars. During construction, Allison had a large wooden superstructure built so the craftsmen could continue to work through the winter.

Allison spared no expense in material or workmanship in his home. He imported European craftsmen to carve the wood and stone both inside and outside the house and gathered fine mahogany, silk, marble and oak for the interior.

Allison's care and attention to detail can be seen throughout the house. The main hall is of solid mahogany with velour-covered walls. The hand-carved stone fireplace is large enough to stand in. The highlight of the grand hall is a silver and bronze chandelier, imported from Germany and valued at ten thousand dollars at the time of purchase. The white mahogany music room featured a rare Aeolian organ which has since been relocated in the College Chapel in Marion Hall. The two-story high pipes were concealed behind a hand-carved wooden screen. The library features a rookwood pottery fireplace, intricate mahogany carvings and walls covered with carved, pressed leather. The lower level contains a heated swimming pool, twenty-one feet ten inches by seventy feet. The upper hall features a magnificent fireplace. Each bedroom and the master bathroom has its own fireplace. The mansion also features a marble aviary which originally had a stained-glass roof.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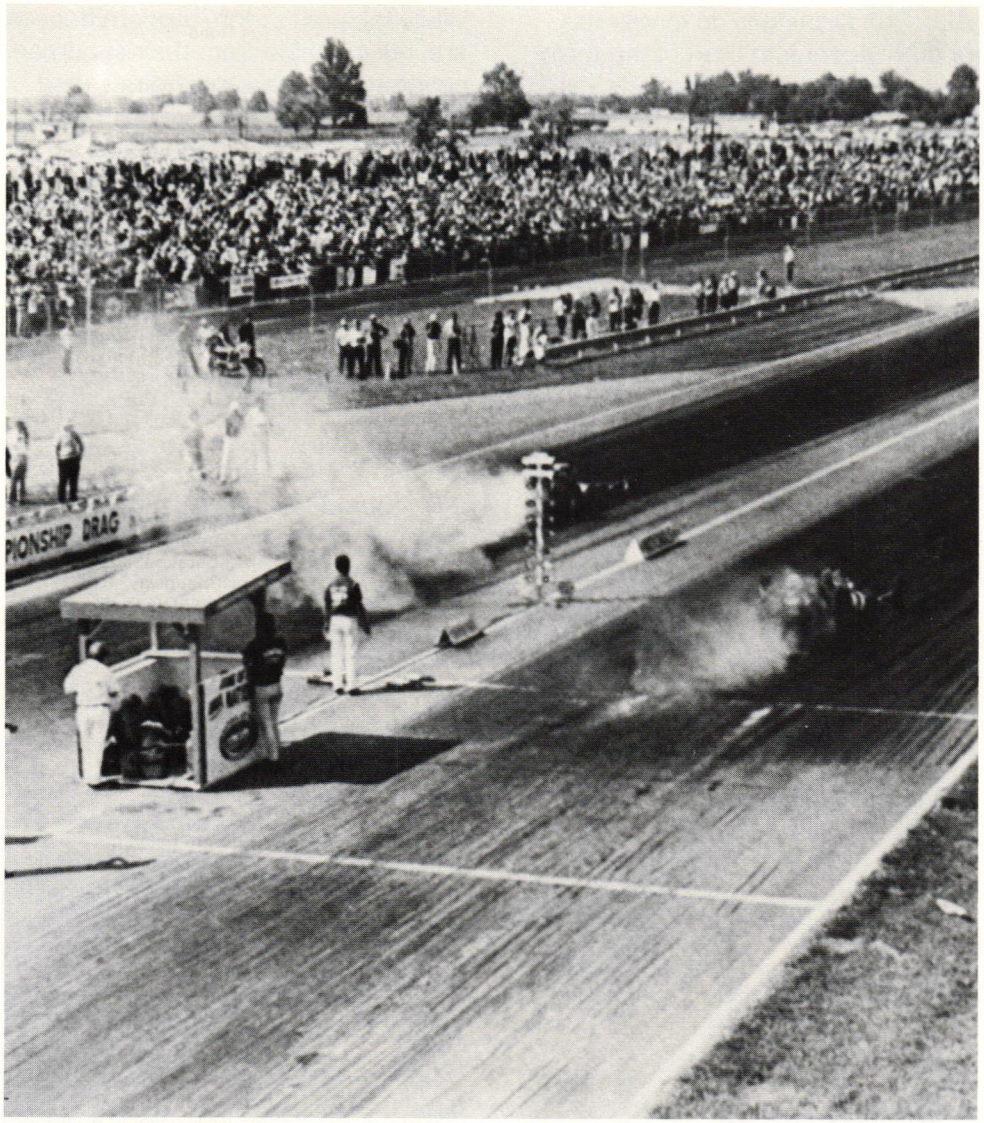


Clermont

Clermont has come to be a well-known place-name in Indianapolis, not because of its historical development, but because of the nearby location of Raceway Park, where the National Drags have attracted droves of people from all across the nation. Clermont's beginnings, however, date back to the early 1820's, when it was known as Mechanicsburg. The village owed its existence to the Ezra Meeker Trail, which once stretched from Indiana to Oregon. Those who located at the Indiana end of the trail were there to benefit from the settler traffic. In 1846 the Post Office Department re-named the village "Clermont," in order to avoid confusion with another Mechanicsburg in the state. In 1868 the arrival of the railroad replaced the Ezra Meeker Trail as that town's mainstay and most influential transportation system.

In 1962 with both Indianapolis and Speedway approaching from the East, Clermont was still a quiet town with 1,200 people. Its attractiveness as a residential area jumped four years later, when the all-important sewage hook-up came about (the key to every suburb's quick growth). In this case, the mating was with the city of Indianapolis. It was also in the 1960's that the racing events began to take place at Indianapolis Raceway Park that would make the name of Clermont known to more than its immediate neighbors.

Pike Township/ Eagle Creek

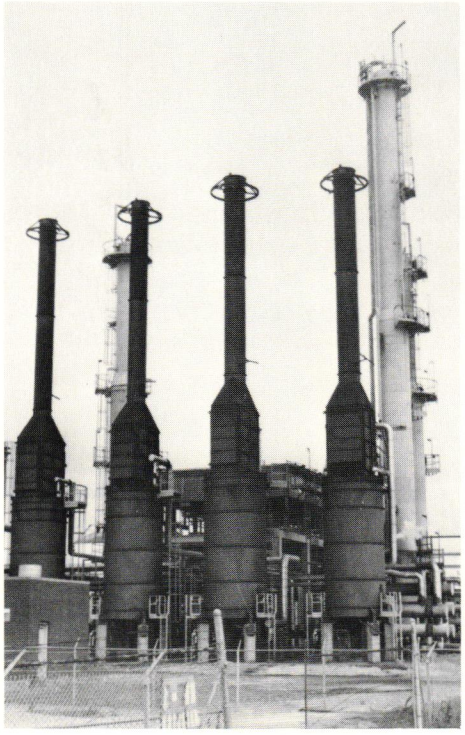
It would be easy to stereotype Pike Township as just another area being influenced and changed by the expanding development associated with Indianapolis. Indeed, much evidence is present to support such a stereotype. The township posseses a definite feeling of dynamics and growth. In many areas "strip architecture," new apartment complexes, budding residential neighborhoods and new commercial facilities are existent or under development.

On the other hand such a generalization would overlook the uniqueness of this area. In spite of recent development, a large part of the township retains a character conducive to a leisurely "ride in the country."

As such, the township can be viewed as a study in contradiction. On one side are the increasing urban-suburban influences and on the other the nostalgic rural character.

Both characteristics being equal, it is the nostalgic atmosphere that makes Pike Township unique and sets it apart from other developing Indianapolis areas. The naturally beautiful rolling farmland and forested areas are still dominated by many of the farmsteads, homes and small villages built by the area's earliest settlers. Also adding to the leisurely atmosphere of the township are the numerous nurseries and the country estates of some of Indianapolis' most notable families.

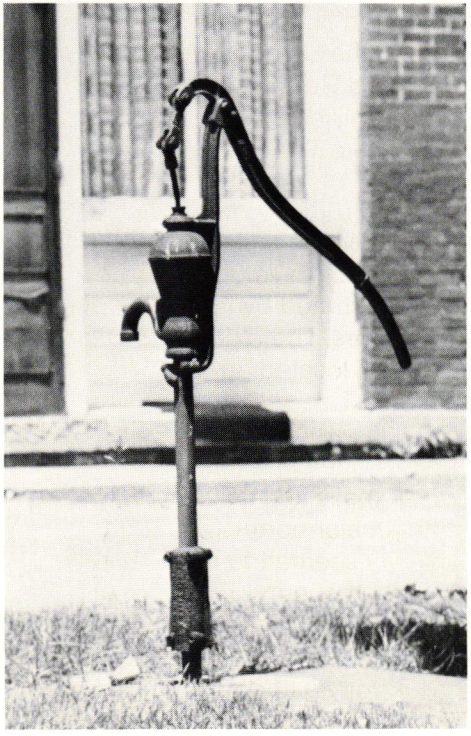
Although farming is no longer the primary economic base of the township, a great many farmsteads still remain. Many of these structures, now obsolete due to age, changing farming methods and farm consolidation, have been abandoned. These structures add both a sense of rusticity and depreciation to the area. Other farmsteads, adapting to changing times, continue to prosper, either in their original use or with altered functions, such as serving the growing recreational market. In the north and west portions of the township and across the county line to the north, one can see a large number of horses. This area is reputed to be developing a reputation as a major horse-breeding center compared by some to Kentucky's Blue Grass Area.

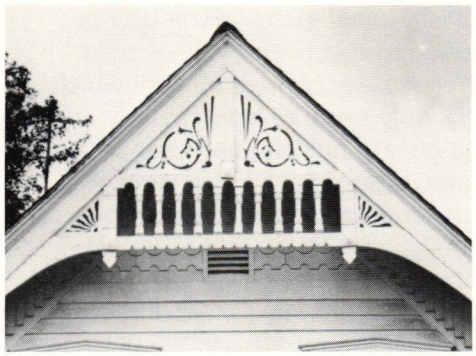


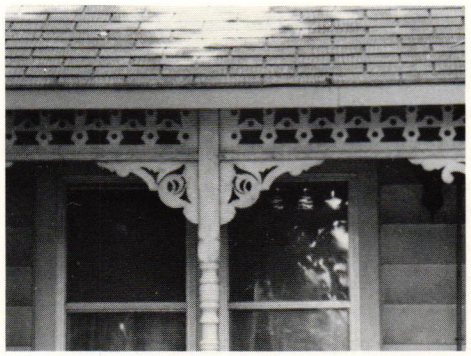
While the area's more modern houses are indiscernible from their suburban counterparts, the older homes tend to reflect the conservative attitudes and limited means of their rural or small-village builders. The largest examples compare in size and ostentatiousness to only the more modest urban examples of the same time period. The most outstanding features of these homes are their intimate scale and the intricate woodwork, which remains intact on many of the houses today.

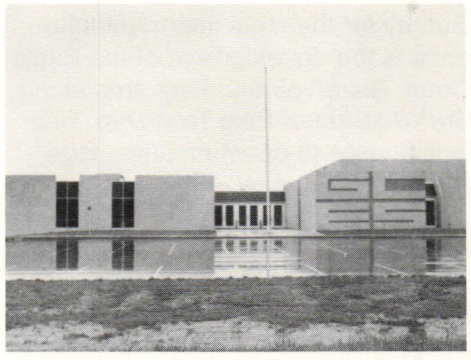
It is reputed that there are more than one hundred houses over one hundred years old still standing in Pike Township. The most notable is the Robinson-Sparks house.

Also of note is the Hollingsworth Homestead. The land surrounding









this house is to be developed into a park by the Unigov Department of Parks and Recreation and the house will be utilized as a historical museum by the Pike Township Historical Society.

There have been several attempts at more urban development in the area, each frustrated by various geographical factors. The oldest settlement is Augusta, located on Northwestern Avenue. This settlement dates from 1832. It was considered to be approximately one day's journey from Indianapolis and its location on one of the major north-south roads into that city seemed to insure its continued prosperity. The old Aston Inn just south of Augusta served as a stagecoach stop, roadhouse and farm-commodity-gathering point for the final day's journey into Indianapolis.

The coming of the railroads in the 1850's brought a number of changes to the area. The new track line, laid some one and one half miles west of Augusta, soon replaced the stagecoach. Consequently, a new village, New Augusta, was established at the rail crossing, with a resulting loss of impetus for the older village. Unfortunately, the new settlement was not on any major highway and did not prosper either.

A third, smaller settlement known as Traders Point on Lafayette Road suffered a fate very similar to Old Augusta's. The only significant point of interest associated with Traders Point today is the nearby Hunt Club, whose equestrian-oriented social activities create a unique country club-like atmosphere.

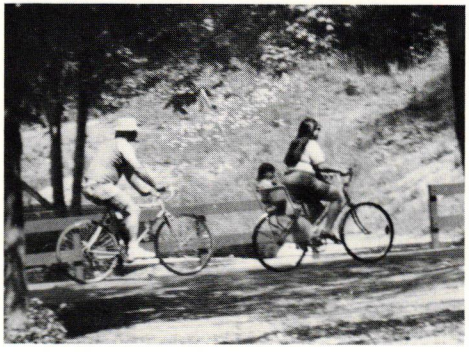
New Augusta retains several of the types of homes and structures being discussed. Notable structures including the New Augusta Train Depot, the Todd House, the Brook House and the New Augusta Salem Evangelical Lutheran Church, reputed to have had the finest stained-glass windows and belfry in the country outside of the city of Indianapolis when it was built in the 1850's.

As mentioned previously, the area is beginning to show signs of yielding to more urban types of development, especially inside the I-465 loop. On the far Northside can be found the Deep Rock petroleum refinery and storage complex. The northeast corner of the township is being developed as part of the College

Park complex. The Eastside is under increasing pressure from strip development along Northwestern Avenue. North and south of New Augusta, apartment complexes, condominiums and light commercial distribution facilities are being developed. On the south boundary along 38th Street, sizable tracts have been developed into apartments, shopping centers and commercial developments.

But, by far the most important influence is the development of the Eagle Creek Reservoir and Park area along the Westside of Pike Township. This facility uses to optimum advantage the rural aesthetics of the area and is a refreshing change for the thousands of Greater Indianapolis residents who use its facilities annually. Although the natural areas around the reservoir will be protected by a well-developed master plan, the reservoir and its associated activities will attract a wide variety of development which will only serve to increase the amount of building and change in the area. Unfortunately, this associated development has not been nearly so well-provided for and will probably come about in its own "willy-nilly" way, undoubtedly generating many problems.

The Indianapolis Flood Control District began planning Eagle Creek Reservoir when the devastating floods of 1956-57 and 1958 demonstrated the need for more effective flood control in the Eagle Creek Valley. The resulting seventy-five-foot high, 4,200-foot-long dam completed in 1968 maintains a permanent pool covering 1,350 acres with 16.5 miles of shore line and is capable of holding for flood-control purposes over 4½ inches of runoff in a high water pool which covers 2,650 acres. In addition, it is capable of contributing a minimum of sixteen million gallons of water daily to the Indianapolis water supply.



From its conception Eagle Creek Reservoir was visualized and developed as a multi-functional facility to be used not only for flood control, pollution abatement and as a source of water but also as a center of recreational activity. In 1968 the master plan for the development of Eagle Creek Park into the largest municipally owned park in the nation was approved. Included in the 4,900 acres encompassed by the main park and its adjoining auxiliary lands is a large tract of land once owned by the Lilly family and maintained as a nature preserve. A large beech tree in this area bears the signature of Daniel Boone reputably carved during a surveying expedition.

A list of recreational facilities and activities available within Eagle Creek Park proper or on adjoining land around the reservoir fills a small brochure and includes in part: boating, sailing, fishing, a boating and fishing center, group camping, swimming, food concessions, a nature and outdoor center, horseback-riding paths, bicycling (bicycle riders are admitted free), a twenty-seven-hole golf course, an archery range, a craft center, a multitude of play areas and picnic sites, a day camp which served 13,780 children in 1973 and an Indian Museum dedicated solely to Indian artifacts, folklore and history.

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448. New Augusta Salem Evangelical Lutheran Church
72nd & Pollard Street
c. 1880

Organized as Hopeville Evangelical Lutheran Church in 1836, the congregation moved into the present brick structure (third building to be used) in 1880. The church's stained glass windows and belfry were described at the time of construction as the finest in the county. The church organization is probably the third oldest in Marion County.

449. Mulberry Bush
4635 West 72nd Street

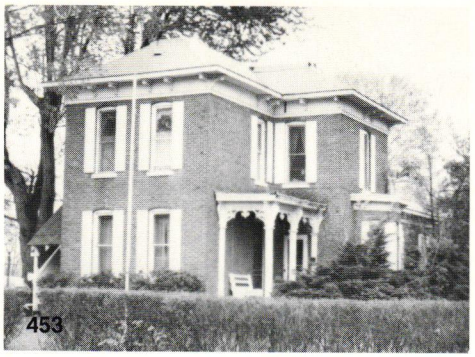
A small town home of about the 1870's now remodeled for use as a gift shop.

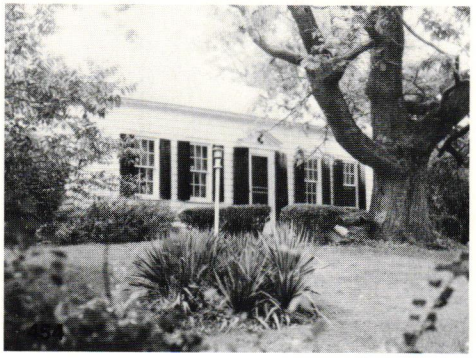
450. Sourwine/Todd House
4636 West 72nd Street
c. 1875

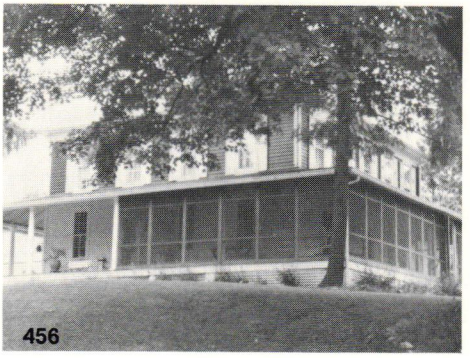
The exterior walls of this 1½ story brick residence contains two layers of bricks. The floors of the home are of the wide board variety typical of 19th century dwellings. Also of note are the narrow corridors and stairway. Built in the mid 1870's, the house was purchased by the Todd family in 1890 and still remains in their possession.

451. New Augusta Train Depot
7124 Purdy Road
c. 1860

This structure remained an operating Train Depot until the 1950's.







452. Wagle General Store
72nd & Dobson Street
c. 1859

This structure originally housed the Hopewell Evangelical Lutheran Church. In about 1880 Wagel took over the structure for use as a general store. The store was operated by the Wagel family until about 1950. The future of the structure is currently in doubt.

453. Myers/Brooks House
7123 New Augusta Road
c. 1870

This two-story brick residence was built by Dr. Myers as a country mansion. The town of New Augusta reached the area after the house was constructed. The basement of the house was built over a stump which still exists. The most interesting historical note concerning the house was the presence of a "spiritualist" room established by one of the doctor's successors on the second floor.

454. Robinson/Sparks House
7658 Noel Road
c. 1823

This remodeled log cabin, contains its original log walls, a black walnut corner cupboard, the original fireplace and a split-log "punchin'" floor. The timbers in the attic are black walnut. The terrace along the first story was built using homemade bricks. The home is one of the two oldest houses in Marion County and boasts an 1830 land grant bearing Andrew Jackson's signature.

455. Moore/Asher House
8407 Moore Road
c. 1879

The original portion of this home is a two-story, cubicle-shaped frame farm house. It contains an enclosed narrow stairway, long narrow windows, large beams in the basement and walnut woodwork.

456. McCune/Sacks House
7356 Lakeside Drive
c. 1855

This two-story frame house features a "wrap-around" porch now covering 2½ sides, mortar foundation, hewn logs in the basement walls and yellow poplar wood in the exterior brought from Cincinnati. In the early 1900's the house was owned by Mrs. Carl Fisher and used as a country home. During Mrs. Fisher's ownership the Salvation Army operated a summer camp for children on the grounds. One summer Governor Thomas R. Marshall gave a speech on the home's porch, in connection with the camp.

457

458

459

457. Bartholomew/Noblet House
9039 West 56th Street
c. 1874

The lumber for the construction of this house was brought from Brown County. The home is owned by the grandnephew of the original builder. Interesting features include the two front doors and eyebrow windows.

458. Cotton/Ropkey House
6360 79th Street
c. 1849

A two-story Georgian frame home, featuring yellow poplar siding, a boulder foundation, hewn timbers in the basement and heavy, wide-board oak floors. The interior of the old home also contains a winding stairway with cherry rail, high ceilinged rooms and some windows containing the original glass panes. A terrace runs around the whole structure. An antique lightning rod atop the roof completes the charming effect.

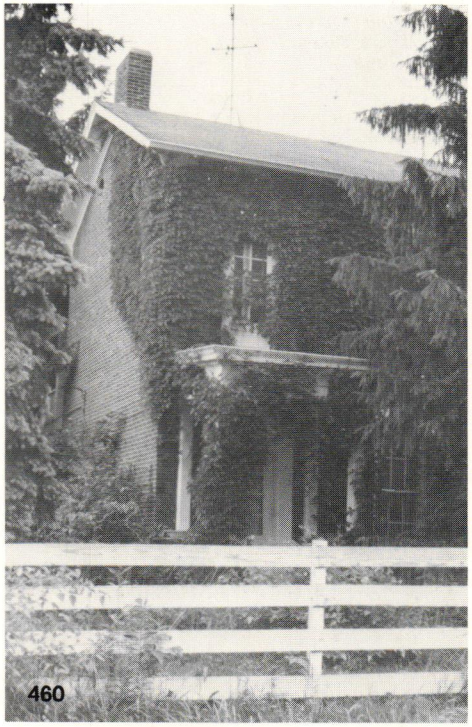
459. Hollingsworth Homestead
6054 Hollingsworth Road
c. 1854

A two-story brick pioneer residence with walls three bricks thick, a parlor, a "plunder room" for children on the second floor and three fireplaces. The pioneering Hollingsworth family held the old farm house for three generations. It is now owned by the UNIGOV Department of Parks & Recreation. Plans are being made to establish a Pike Township historical museum in the house. An application has been made for the admission of the Hollingsworth House to the National Registry of Historic Landmarks.

460. Aston Inn (Walker Residence)
6620 Michigan Road
c. 1852

A two-story brick residence featuring twelve-inch thick walls, a dirt basement, a long two-story porch opening on both floors, large six-inch-wide window sills, a winding interior stairway and French doors at the entrance opening on a hallway. The house also includes a large kitchen with two fireplaces.

George Aston established the structure as an inn and stagecoach stop along the busy Michigan Road of the 1850's. The property originally included quarters for Negro servants and livestock holding pens. The home is representative of the New Orleans Colonial Style.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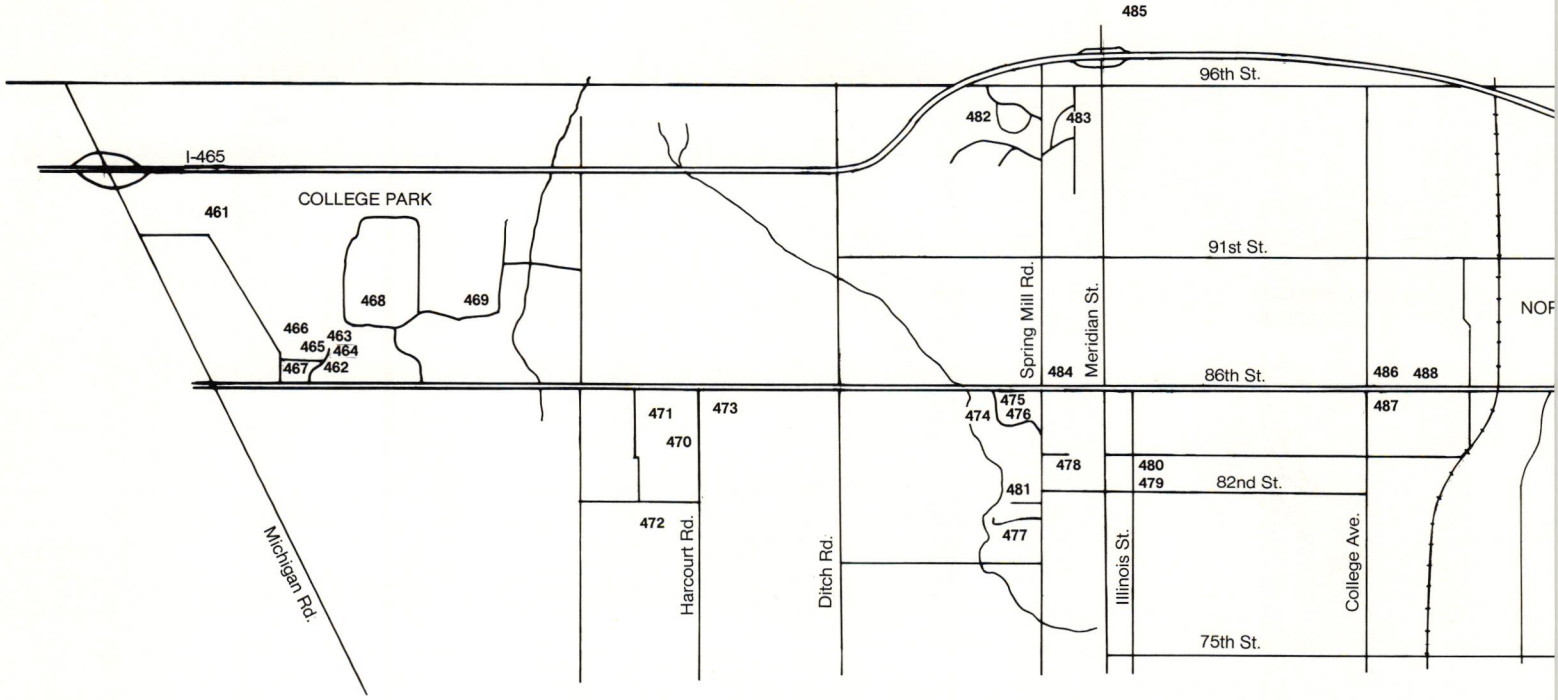
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96th St.
482
483
I-465
COLLEGE PARK
461
91st St.
468
469
466
463
465
464
467
462
Spring Mill Rd.
Meridian St.
484
86th St.
486
488
NOR
471
473
475
474
476
487
470
478
480
479
82nd St.
481
472
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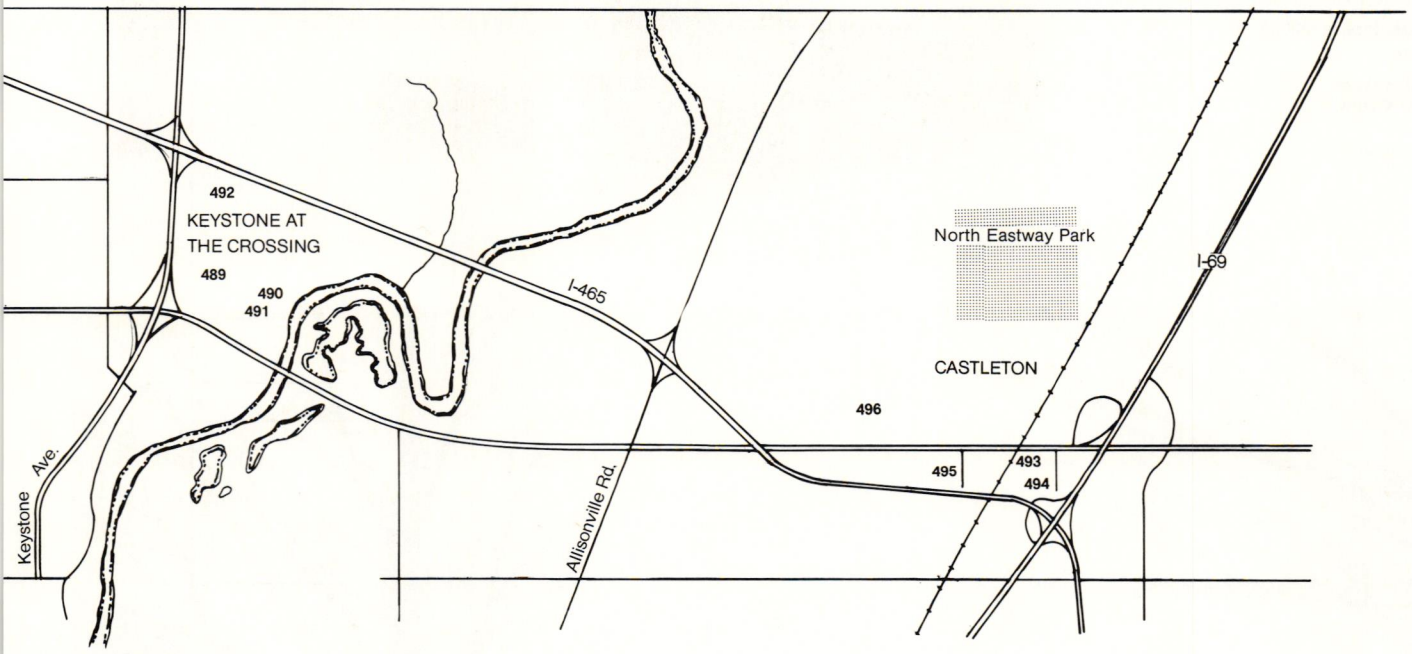
Harcourt Rd.
Ditch Rd.
Illinois St.
College Ave.
Michigan Rd.
75th St.

HOMES OPEN TODAY



College Park

In College Park an attempt has been made to develop the aesthetic value and the excitement of an architectural landmark into an identification of an entire community. But, alas, a building does not a community make.

The glass-encased office towers, which are the focal point of College Park, have been both criticized and acclaimed by architectural critics. Some criticize the scale of the buildings in relation to their surroundings, while others acclaim them to be a pleasing, sculptural shape. The buildings are so startling that you, too, will form an opinion.

The remainder of the College Park area has been designed as a mini-community, with single-family and multi-family dwellings and the supportive schools and recreation facilities.

One area of College Park has developed into a center of national Greek fraternity and sorority headquarters.

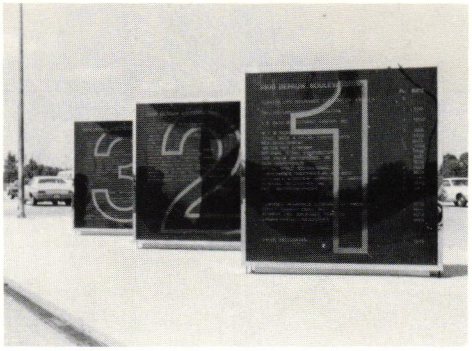
To the east and west of College Park, on the axis of 86th Street, there is fear by all who have a concern for good planning that this roadway will become an avenue for helter-skelter, every man for himself, strip shopping centers, with little care for what happens on the acreage beyond that which borders the road. The people at College Park have made an attempt to do something better than average. We hope others will too.

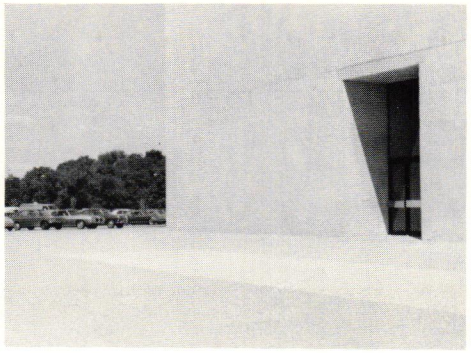
The developers of Keystone at the Crossing envision their project as a new landmark in Indianapolis. The completed development will embrace more than three hundred acres of office buildings, restaurants, and retail shopping facilities. It is becoming one of the liveliest shopping districts on the northside.

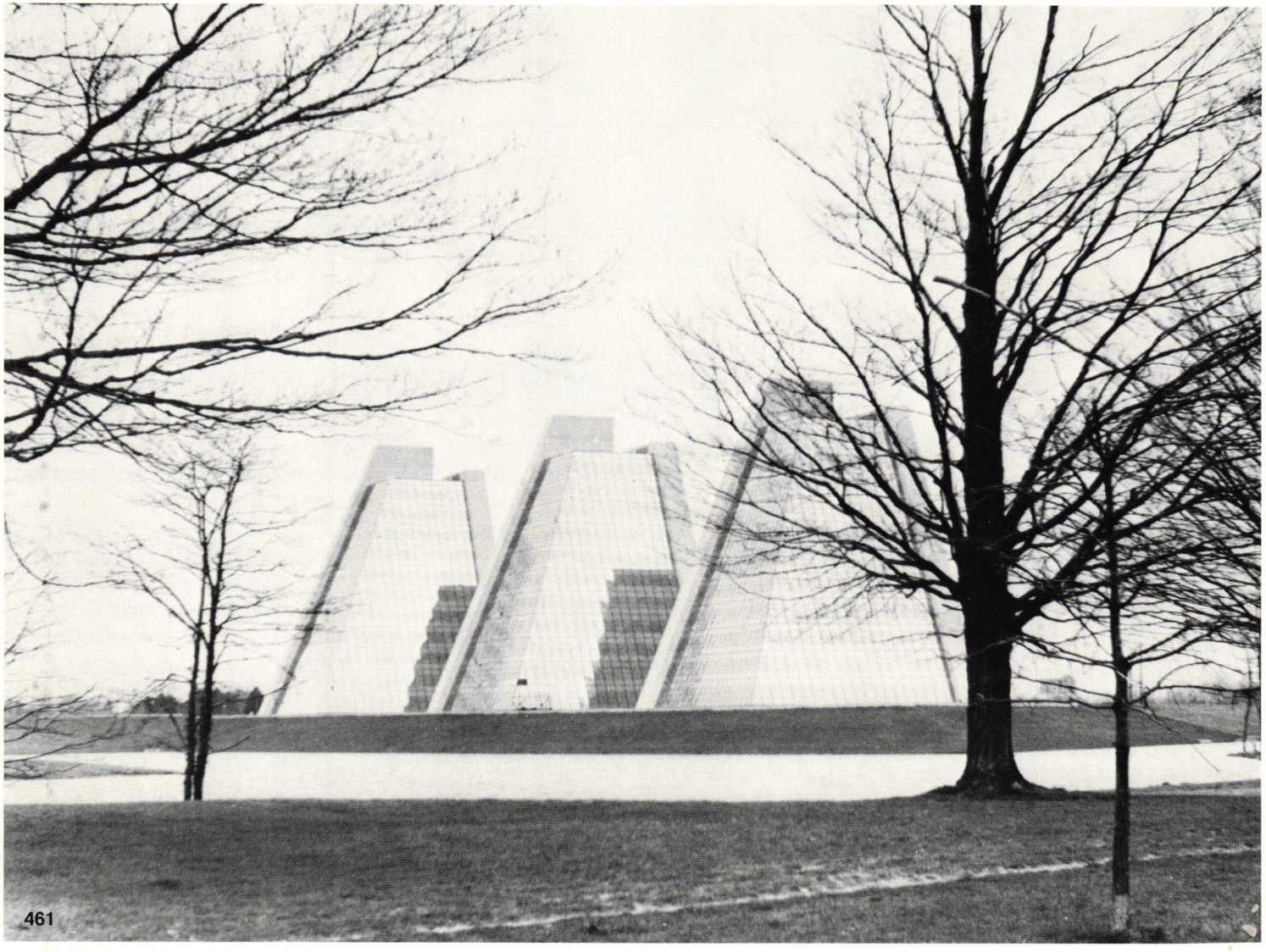
461. College Life Insurance Company Headquarters
3500 DePauw Boulevard
1972; Architect: Kevin Roche, John Dinkeloo Associates, New Haven, Connecticut

"Proof that architecture is still alive"
Philip Johnson

"The colossus of Roche"
Architectural Forum
"It leaks"
Harvey Bruneman







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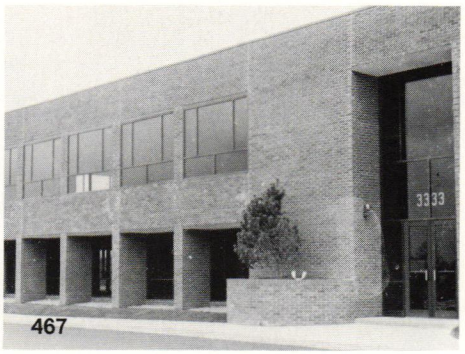
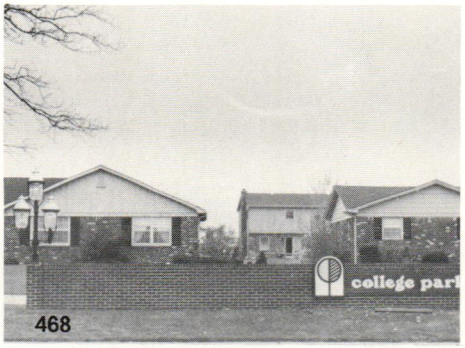




462. Tau Kappa Epsilon
Fraternity International Headquarters
8645 Founders Road
1971; Architect: Kennedy Brown & Trueblood

463. Lambda Chi Alpha Fraternity
International Headquarters
8741 Founders Road
1972; Architect: Wright, Porteous & Lowe, Inc.

464. Delta Upsilon Fraternity
International Headquarters
8705 Founders Road
1972; Architect: James Associates

465. Alphi Chi Omega Sorority
National Headquarters
8733 Founders Road
1972; Architect: Henry G. Meier

466. The Atrium
3370 Founders Road
1972: Architect: William L. Dankert

467. Office Building
3333 Founders Road
1975; Architect: James G. Jones

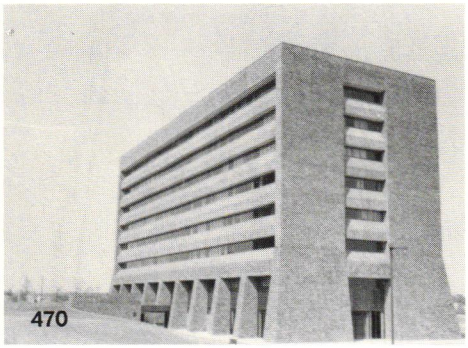
468. College Park Estates
c. 1970

469. Lake Forest Condominiums
9002 Grinnel Street
1974

470. Harcourt Professional Building
8402 Harcourt Road
1973; Architect: Pearce Corporation, St. Louis

471. St. Vincent Hospital
2001 West 86th Street
1973; Architect: Schmidt, Garden and Erikson; Chicago
The McGuire & Shook Corporation

The five-hundred-bed facility is encased in corten steel and reflective glass. The statue in front was moved from the location of the original St. Vincent Hospital. The architect who designed the hospital stated that the professional office building to the east was "misplaced." Do you agree?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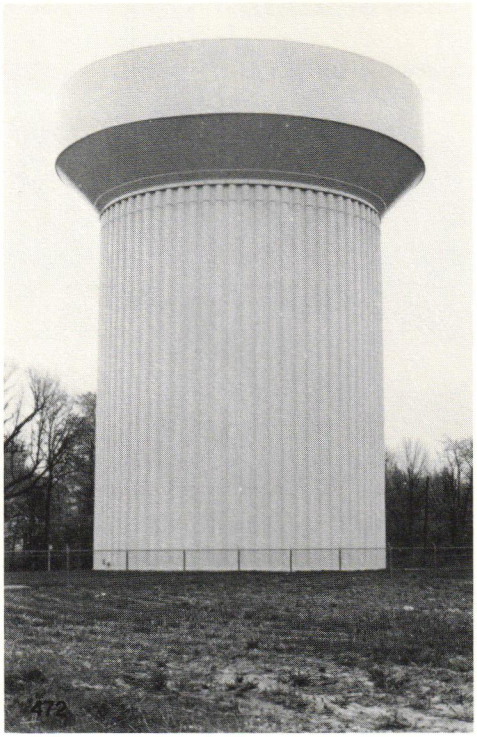
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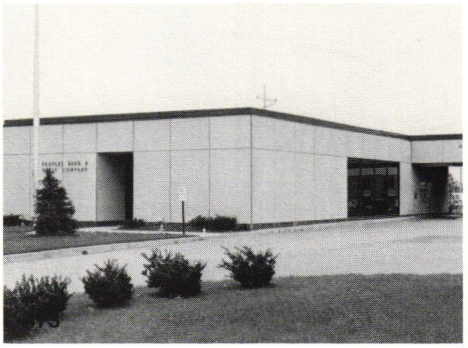
472. Water Tower
2100 West Dugan Drive
1973

473. Peoples Bank & Trust Company
1851 West 86th Street
1973; Architect: Geupel Architects & Engineers Inc.

474. Residence
8530 Spring View Drive
1958; Architect: Howard H. Wolner

475. Jaffee Residence
8531 Spring View Drive
1958; Architect: Harry Cooler



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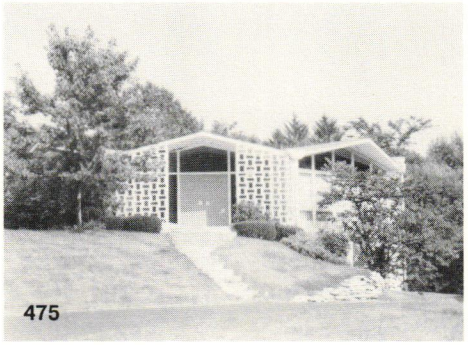
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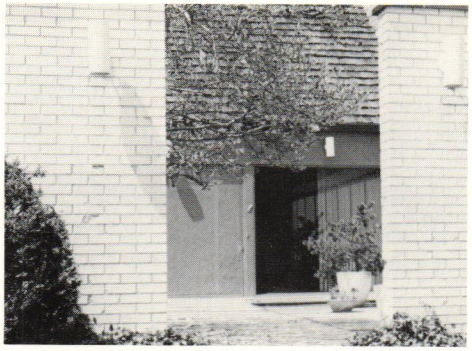

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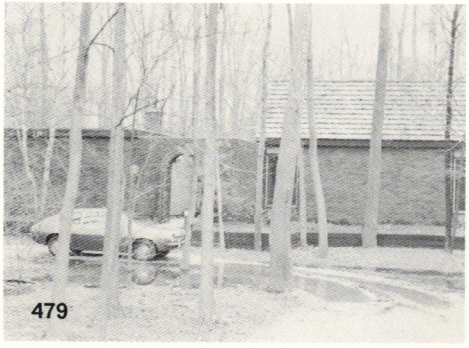
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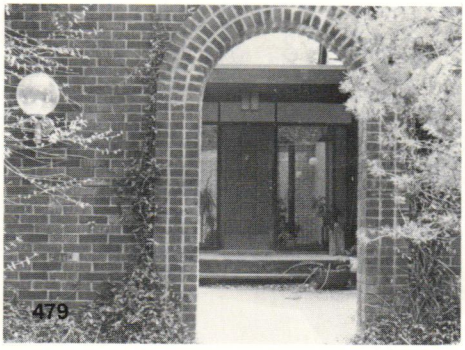
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476. Efroymson Residence
8442 Oakwood Court
1963; Architect: Evans Woollen

477. Residence
600 Round Hill Road
1975

478. Residence
301 West 84th Street

479. Wolner Residence
8211 North Illinois Street
c. 1968; Architect: Howard H. Wolner

480. Richardson Residence
8385 North Illinois Street
1969; Architect: David L. Richardson

481. Alverna Retreat House
8140 Springmill Road

Alverna is the former home of Hugh McKenna Landon. It was constructed in 1933 on forty-six acres of land bordering both sides of Williams Creek. The Franciscans purchased the Landon estate in June of 1947 to establish a retreat house. The name, "Alverna," comes from the mountain top retreat of St. Francis, who withdrew to Mount Alverna often for prayer and reflection. Other buildings have been added in recent years as part of an expansion program.

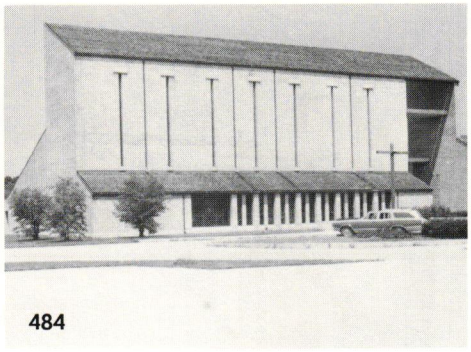
482. Residence
9565 Copley Drive
1950

483. Residence
Holliday Drive and Kenwood
1950
"Wrought iron trimmings"

484. St. Lukes United Methodist Church
100 West 86th Street
c. 1960; Architect: Edward Dart, Chicago

485. VW North
10200 North Meridian Street
1972; Architect: Mess-Weihe Inc.
"Beatles in the woods"

482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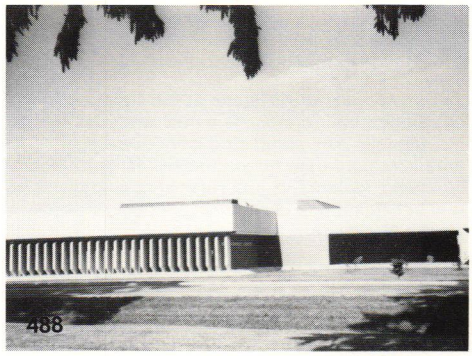

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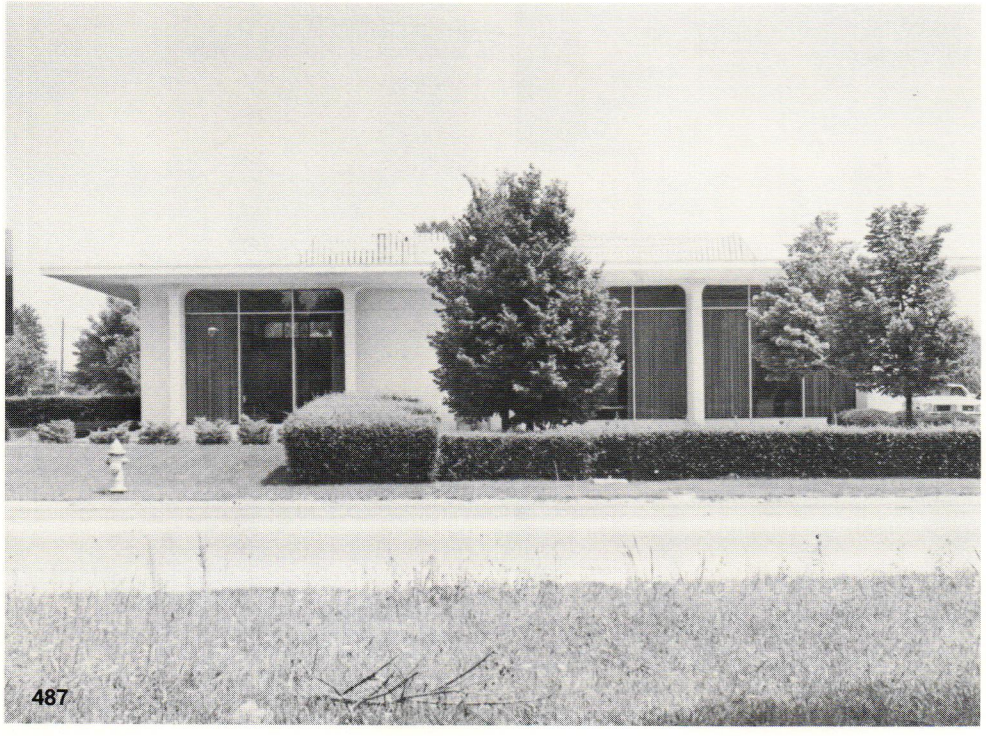

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486. American Fletcher National Bank
702 East 86th Street
1973; Architect: Browning Day Pollak Associates/David Roettger/Leech-Rowland

487. Indiana National Bank
8549 North College Avenue
1965; Architect: Wright, Porteous & Lowe, Inc.

488. Indianapolis Public Library
8625 North Guilford Avenue
1972; Architect: James Associates

489. Fashion Mall at the Crossing
3500 East 86th Street
1973; Architect: Wright, Porteous & Lowe, Inc.

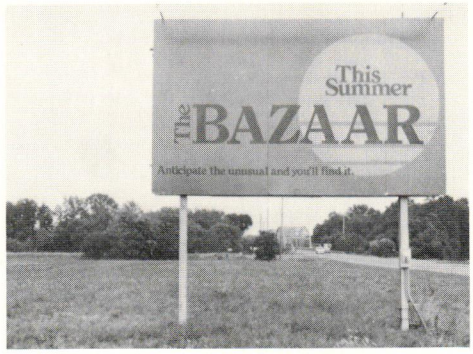
The developers of Keystone at the Crossing envisioned their project as a new landmark in Indianapolis. The completed development will embrace more than three hundred acres of office buildings, restaurants and retail shopping facilities. It is becoming one of the chic shopping districts on the Northside.

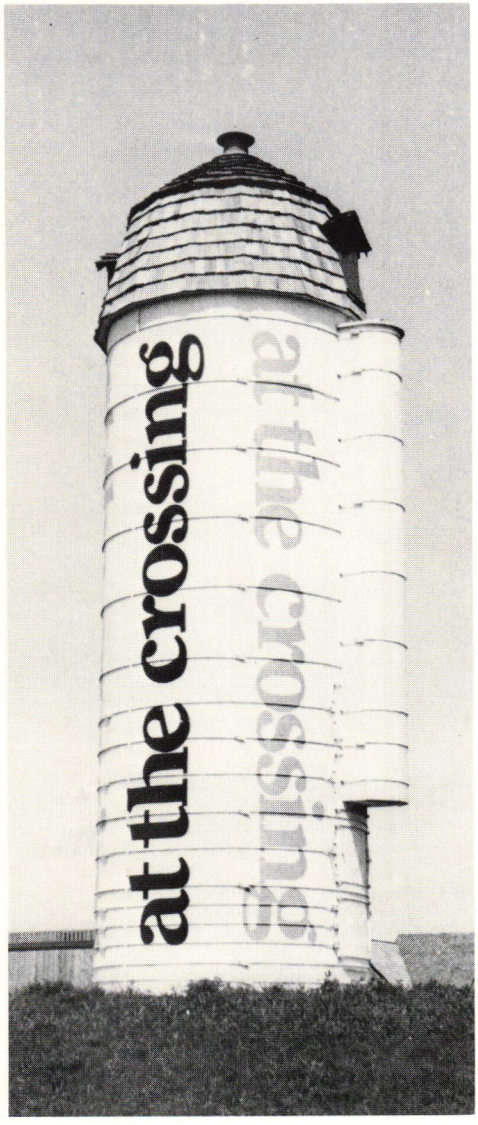
490. Bazaar at the Crossing
3500 East 86th Street
1974; Architect: Wright, Porteous & Lowe, Inc.

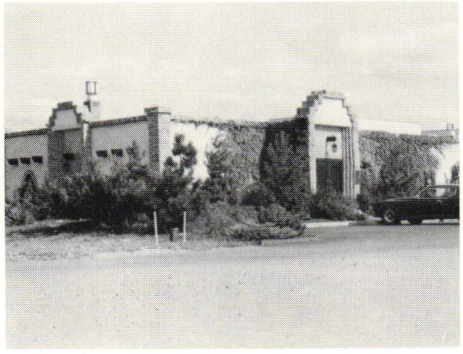
ISA Design Award 1974

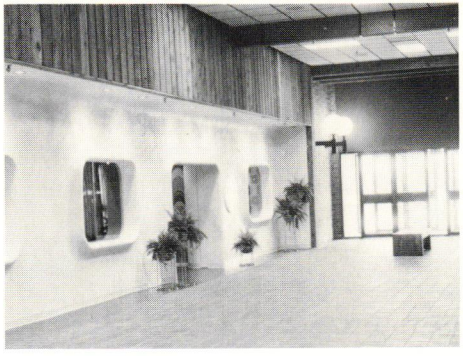
491. T.G.I. Friday's Restaurant
3500 East 86th Street
1974

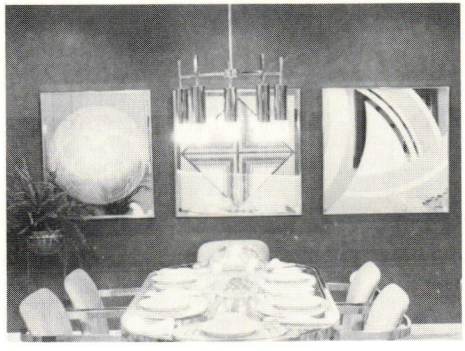
492. One Keystone Crossing
3500 East 86th Street
1975; Architect: Wright, Porteous & Lowe, Inc.

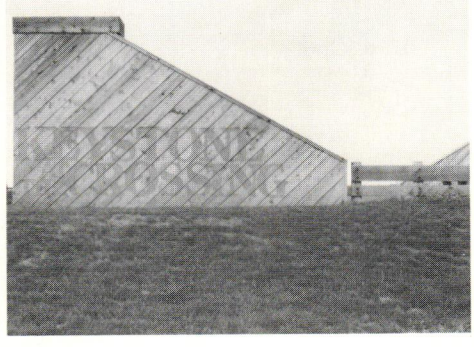


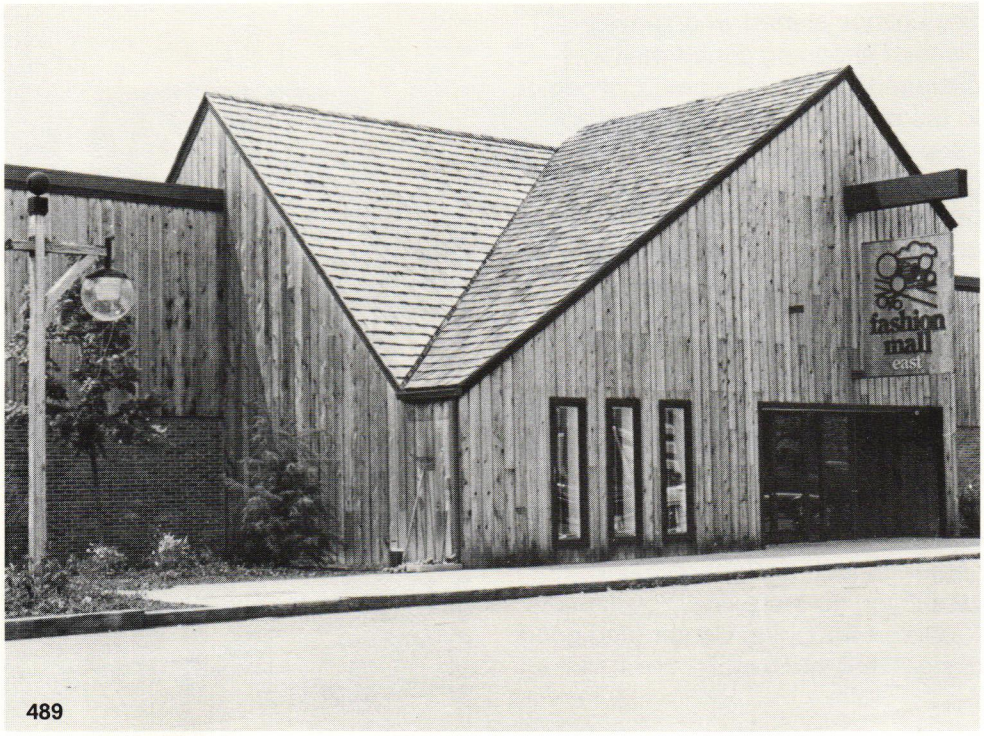












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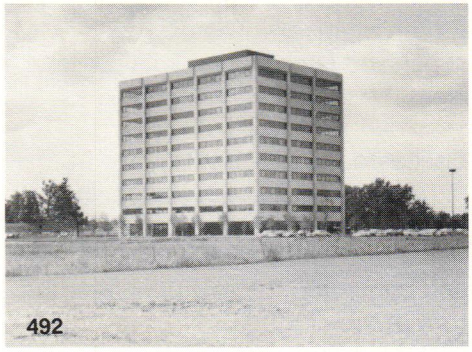

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Castleton

Castleton, once a small, serene and neighborly village, dates back to 1843. Then the Rev. James T. Wright arrived in the area from North Carolina and purchased a large tract of land which included the present-day site of Castleton. He organized the Castleton Methodist Episcopal Church with an initial congregation of fifteen members. The city was organized later and took its name from the church.

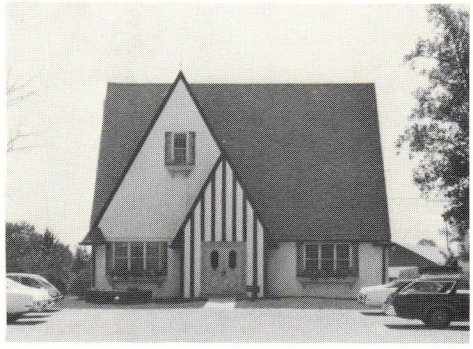
Castleton was the last town to be plotted in Lawrence township in 1852. Due to the railroad Castleton had a population of over fifty in 1880 and continued to grow until after the turn of the century.

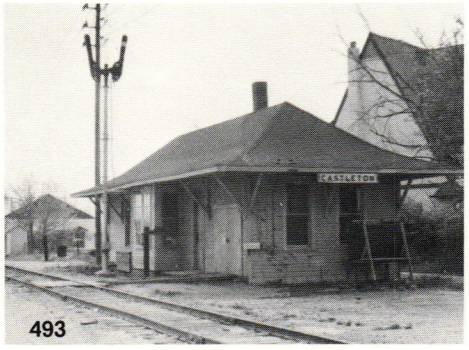
In 1886 a gas well was drilled to a depth of 950 feet. Castleton became a charcoal center, as the area contained quality clay and natural gas for the kiln. The pace was slow, the folks friendly, the air clear. It was the rural village that was common to Indiana rural folklore.

That character is now being destroyed under a wave of industrial, commercial and retail structures, spurred by the interstate system crossing its boundaries. The commercial developments and interstate system have choked off any future for residential expansion. And, speaking of choked, it's a good description of the traffic in the area.

The change started when a well-planned shopping center mall was designed to offer a commercial center to the nearby residents. But, as so often happens, the cancer started to grow. The area east of Castleton is a perfect example of what cancerous growth can do to good planning and to the environment.

If you want to park your car and shop in safety and comfort, go to Castleton Shopping Center. Many of the shops are delightful. If you want to take your life in your hands, and see nothing but loud and garish signs, go to the area east of the shopping center. In fact, it might be a good idea if you go there first. You'll enjoy Castleton Shopping Center (and good design) that much more.





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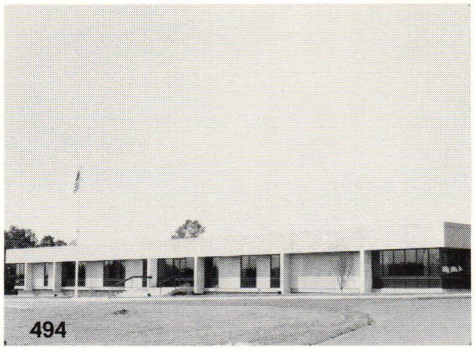
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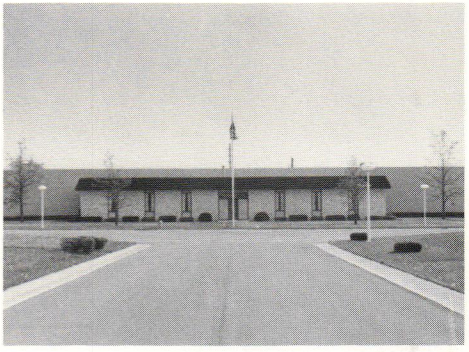
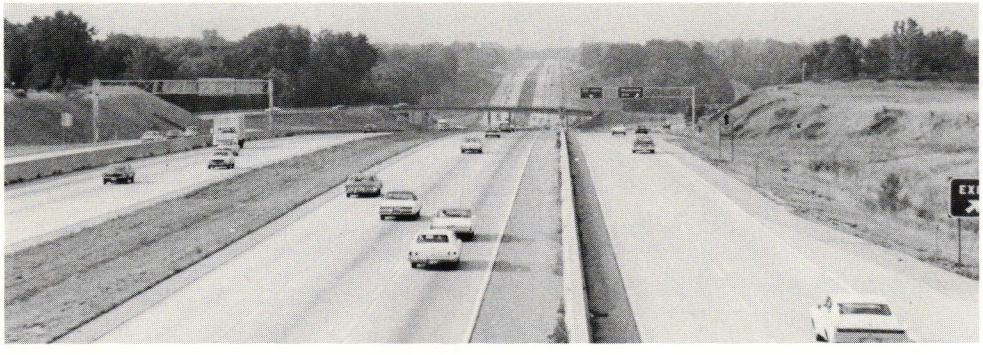




493. Old Train Depot
6713 East 82nd Street
c. 1925

"A Reflection of the Past"

494. Wheaton Van Lines, Inc.
8010 Castleton Road
1974; Architect: The McGuire & Shook Corp.

495. Castleton Park
6600 East 82nd Street
1973

496. Castleton Shopping Center
6020 East 82nd Street
1973

An Historical View

-1820 Conner's Prairie

The early exploration of the Northwest Territory had been largely confined to the use of the major waterways of the area. Vincennes and Fort Wayne were tenuous evidence of the white man's advance into the wilderness. The heavily forested land was the home of abundant game and the Indian.

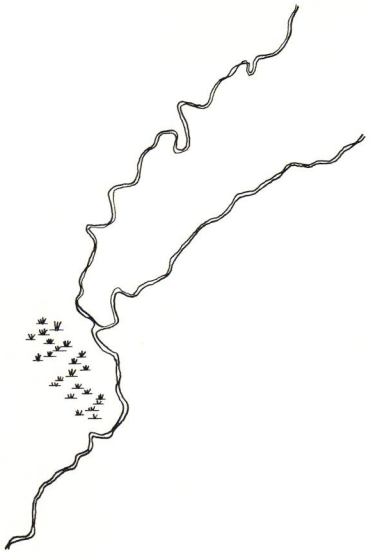
In 1800 William Conner explored the central area of the future state of Indiana. He finally chose to settle on White River. Conner was one of the first white men in this James Fenimore Cooper backwater. Conner married an Indian girl, Mekinges, in 1802 and moved from the damp river area to a fertile prairie just south of present-day Noblesville. Here he established a trading post in 1802. The Indians brought him furs and hides which were shipped East. Conner traded them steel tools, farm supplies and hunting gear. The post became an important center for the exchange of news and the barter of essential goods.

The growth of population along the Ohio River pushed the frontier northward and in 1816 Congress admitted Indiana to the Union. The same act provided that four sections of the new state should be set aside as the location of state government. This location was to be determined by the legislature prior to the sale of public lands. The last great Indian Wars were being concluded and in 1818 the Delawares signed a treaty agreeing to leave Indiana forever.

In 1820 the General Assembly of Corydon appointed ten commissioners to select "a site which, in their opinion, shall be the most eligible and advantageous for the permanent seat of government of Indiana." Conner's Trading Post was selected as the starting point for the commissioner's assignment. From the farm they journeyed south along the supposedly navigable White River to examine possible sites. At John McCormick's cabin at Fall Creek and White River, nine of the commissioners agreed that this location would serve as the new capital.

1820 also changed William Conner's life. Mekinges, his wife, chose to follow her people west. Because tribal lineage was determined through the mother's side of the family, Conner's six children went with their mother to Missouri, Kansas, and Oklahoma.

In 1820 Conner married Elizabeth Chapman. In 1823 he built a new brick home for her overlooking their farm. He also constructed a distillery. Just the house is still standing today. William Conner continued to be influential in the development of the area. He successfully marketed his corn whiskey and invested his profits in the Lawrenceburg and Indianapolis Railroad. He also farmed, milled, ran a store, speculated in land and served in the House of Representatives. He was among the founders of the Indiana Historical Society.



The historic area of Conner Prairie was purchased and restoration was begun by Mr. and Mrs. Eli Lilly in 1935. The Lilly's gave the site to the care of Earlham College. The buildings and grounds are open to the public and reflect the rustic frontier life of the early settlers. The beginnings of Indianapolis can be traced to these buildings at William Conner's place.

1820-1835 In the Beginning

There were no sidewalks, no National Road, no streets when the ten commissioners made the final visit to the joining of Fall Creek and White River in January of 1820. A capital city for the state of Indiana was only a dream in the minds of a handful of people, but at last the decision was made. This spot would be the capital. No one lived there. No one had even wanted to live there. This would be a city by legislation.

The city was centrally-located within the boundaries of the state. The White River was thought to be navigable, and the river bank provided an excellent landing site. The flat, table-like land was ideal for farming.

Alexander Ralston was retained as surveyor for this new city in the wilderness. His grand design showed the influence of the plan and of his having worked under Pierre L'Enfant in planning Washington, D.C. In many respects, Indianapolis and Washington have a great deal in common. Both were carved out of a wilderness, and both were legislated capitals.

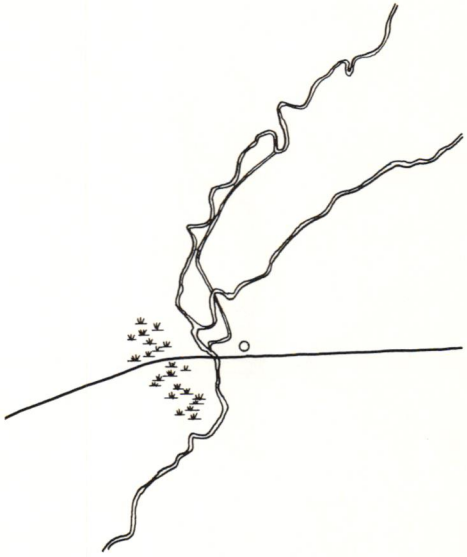
The requirements for the capital were obvious; the plan must be formal, central in concept and wide in street layout for the coming of the multitudes of people along the National Road which Congress promised. By 1822 frame houses were replacing the earlier log cabins, and John Johnson was building the first brick home. In 1824 the first county courthouse, the first substantial civic building of the settlement, was nearing completion.

Compare for a moment the founding of Indianapolis to the natural development of the majority of towns across the nation. Most begin at a transportation node: a crossroad, river or natural barrier. Their development of a general store and log cabins was due to an increase in commerce and in the number of settlers on the nearby transportation routes. They didn't start as cities. They grew as a handful of people needed to stop moving. The settlements offered security and ready access to supplies. Towns evolved as more families discovered the advantages offered by centralized location and as an alternative to an agricultural occupation.

Indianapolis, in contrast, grew from the need for a state capital. It was an artificial city which was virtually inaccessible either by land or river. It had a city plan forced upon a wilderness. The early citizens were confronted by a

malaria-ridden river area to the west and by the mud and trees of Ralston flat to the east. In this unfriendly environment, the first settlers transplanted the elegant Federal style to the new city.

This was the land of the pioneers in 1820. Progress and stability were made from these people. The first settlers wanted a state capital and wanted it to survive, but how could they attract more people? The answer came in the canal era.

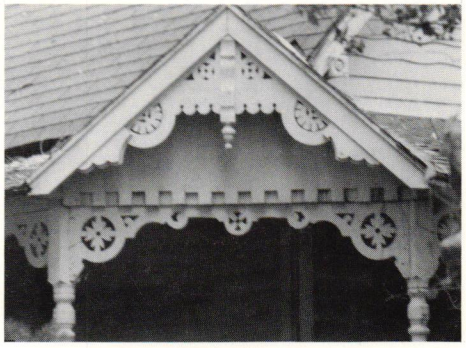


1835-1847 Canal Bubble & Slump

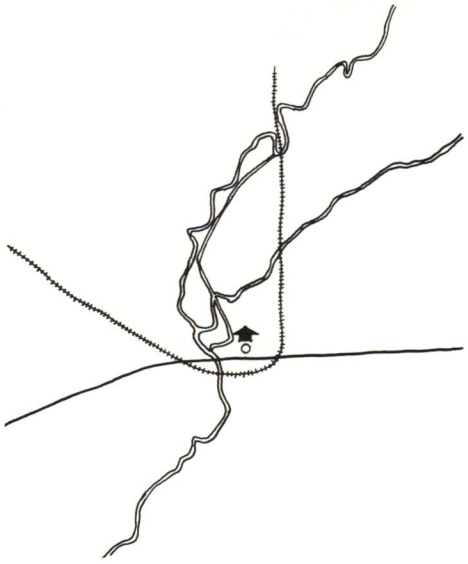
Growth occurred at a tortoise's pace during the first fifteen years of Indianapolis' existence. The crossroads reached the status of a village only in 1832. The corduroy of the National Road reached Indy by 1830 and with it came settlers bound to the rich Illinois farmland. The road became a quagmire to the west of White River, which persuaded the state government to capitalize on linking the two resources by a canal system which would pass through Indianapolis. This noble concept would provide commerce for the entire state. Actually, the city went into wild speculation on land along the canal route. When the state could not complete the canal project, the bubble burst and a severe depression followed. The mills and farms that had moved west to the canal were closed. The economic slump stopped construction of public buildings and churches. Gloom settled upon the struggling town.

1847-1860 Railroad Era

After twenty-five years, Indianapolis was still little more than a village. People still could not get into the town and they found it even harder to get out. State government's attempts to build a canal and railroads had failed. Finally in the late 1840's, due to private enterprise, efforts were begun to link Richmond, Madison, Lafayette and Cincinnati to the Indy hub. The "iron horse" was coming and finally events began to happen. The Madison Railroad provided transportation to the rich Ohio River traffic. Farm products, stone and timber moved along the railroads. Simultaneously, the General Assembly chartered Indianapolis as a city in 1847. The new city gradually developed a distinct land pattern. The railroads ringed the southern border of the Mile Square. This was land that was cheap, due to the swampy conditions along Pogue's Run, and an industrial belt was thus formed in the South. With the railroads came a large influx of Irish and German immigrants to construct the railroad. They settled east of the Mile Square near their work. The German influence can be seen in the architecture of the southside Turnverein and St. Mary's Church.



Planned from the beginning for the National Road, Washington Street was true to the original design. Broad, straight and muddy, its commercial develop-



ment was very compact and thriving. Caught between the industrial canal to the west and the German immigrants to the east, the wealthy residents moved North. At length they took possession of Meridian Street north of the Circle.

Architecturally, it was a time of prosperity. Among the log cabins were arising permanent, well-designed homes. Architects such as Francis Costigan, William Tinsley and Dietrich A. Bohlen put their stamp on the city. The Federal style diminished in popularity and during the 1840's the Classical revival style was arriving in Indianapolis.

The American architectural heritage was solidly founded upon European tradition. While Europeans had Gothic churches from the Middle Ages, the Americans built them in the 1800's. In the Midwest the Neo-Gothic revival style took root in the 1850's. The German immigrants brought the vertical features of the flying buttress rather than the horizontal elements of the classical pediment. Richly carved ornament, pointed and latticed windows, high eaves and large gables adorned these pseudo-Gothic churches.

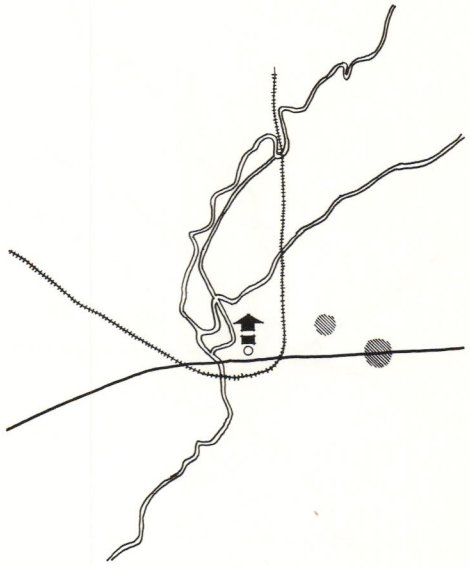
Simultaneously with this spurt of Gothic revival came the appearances of the Italianate style. This treatment reached its peak in the early 1860's on the East Coast but continued in the Midwest to be a popular mode well after the Civil War. The Italianate retained the oblong shape and the false gable or pediment on the end from the classical style. All else differed. The trademark of the style was the heavy cornice extending along the roof's edge supported by carved brackets. Other prominent features were hood molds and ornamental lintles over the windows, large entry towers, round arched windows and doors, and irregularity of mass. As architects and clients developed the Italianate style, all classic vestiges were dropped, leading to the Italianate Renaissance mode of the 60's and 70's. Italianate was versatile; it could be adapted to residential, commercial and industrial uses without losing its appeal.

Francis Costigan was a native of Washington, D.C. and practiced in Madison, Indiana before arriving in Indianapolis. He was the great promoter of the Classical revival style. His homes for the river boat barons in Madison are masterpieces of detail and delight. Though Costigan designed most of the great public buildings of the time, none of them survives today. A small residence at Fletcher is thought to be by his hand.

William Tinsley came from Ireland and practiced briefly in Cincinnati. He came to Indianapolis upon winning the design of the N.W. Christian University Building (1855) at 15th Street and College. He remained long enough to plan the Circle's Christ Church.

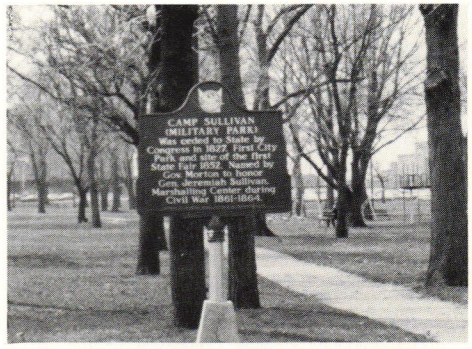
Dietrich A. Bohlen brought the German Neo-Gothic revival to Indianapolis. Hailing from Hamburg he started his firm in 1853 and it continues today. Indianapolis led the nation in German Gothic revival.

1860-1873 Civil War Expansion and Post-War Speculation



The Civil War was a fantastic time for growth. New industrial development was lured to Indianapolis, and the city prospered. Unemployment was wiped out by the war effort. Excessive consumer demand for goods pre-empted by the war resulted in a rampaging inflation. Indianapolis, in her central location, had become the crossroads of the Midwestern railroad lines. Thousands of farmers were called to arms to defend the Union. Camp Morton was developed to train and house these troops until they could be sent south. Food, guns and supplies of all types clogged the rail yards. Commerce boomed and many a plow boy did not return to the farm after he'd seen the big city. When peace returned, real estate speculation went wild. The planned suburb of Irvington sprang up far beyond the city limits which had reached only to the 400 block of Massachusetts Avenue. James Woodruff planned and laid out a palatial residential development for himself and other well-to-do homeowners. Land speculation increased. Indianapolis was bursting at the seams. The commercial district along Washington Street expanded up the side streets toward the monied residents or southward toward railroad transportation. The Italianate continued to be the style to copy.

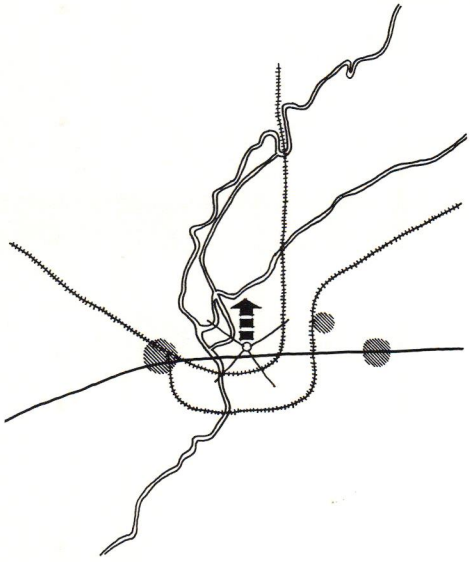
Arriving about this time was the French Mansard roof. Favored for its highly ornate individuality, the roof was pierced by ornamental dormer windows and often capped with cast-iron balustrades or cresting. The French Mansard style reflected the concept of symmetry and simplicity of mass. This remained a favored style until mid-1880's. During the period builders generally used the styles which suited the client best. Francis Costigan designed a few residences during the period. His designs show the influences of the Italianate. Bohlen designed churches as did Joseph Curzon, a new architect from Derbyshire England.



1873-1888 Depression and Recovery

The wild days of land speculation and easy credit came to an abrupt end as the government returned to the use of the gold standard. The banks which had printed their own money recalled their loans and financial panic ensued. The development of Woodruff Place came to a stop. New industrial buildings remained unfinished. The manipulation of the economy by the eastern banks and exchanges was resented by the people in the Midwest, and the political machines began to flex their muscle.

To create jobs for the unemployed in 1876, Indianapolis Mayor John Caven and a group of prominent businessmen announced plans to construct a belt railroad around the city. By 1877 the stockyards were built on the southwest



link of the railroad. The railroad extended three quarters of the way around the city and connected the industrial development in the South with the state's agricultural markets to the north and east. In 1882 the stockyard community was incorporated as West Indianapolis.

Indianapolis had developed into a major meat packing and grain shipping center. The state was recognized for its strong leadership, and in 1884 Thomas A. Hendricks of Indianapolis was elected vice-president. A former resident of Ohio, Benjamin Harrison, was elected President in 1888. A cheering mob of well wishers marched up Delaware Street to the President's home to congratulate him.

As the country moved out of the depression, the city began to build. A new state capitol was begun. The Women's Building at Central State Hospital was one of the nation's largest and most advanced mental institutions. In a nationally noted design competition, the city gave a contract to Bruno Schmitz for his design for the Soldiers and Sailors Monument. The beautiful French Marion County Courthouse was completed in 1876. New businesses were founded. The Trade Palace (L. S. Ayres & Co.), Eli Lilly & Co., H. P. Wasson, Marott's Shoes and Bowen-Merrill (Bobbs-Merrill) all remain today. The commercial growth gradually supplanted the churches and homes on the Circle. The English Opera House and Hotel commanded respect in artistic circles in New York and Chicago. The city was developing mule car and trolley lines to connect the workers with their jobs and to the shopping facilities downtown.

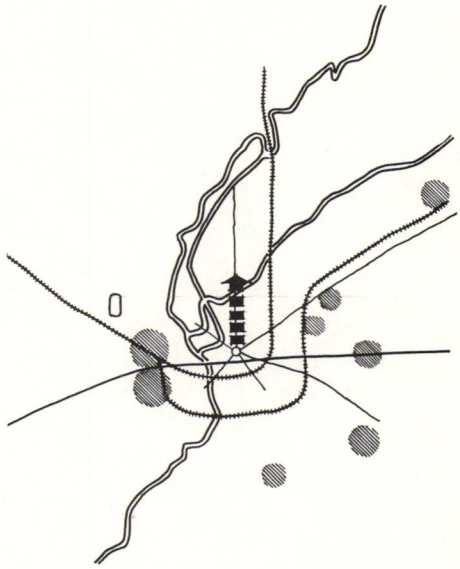
The growth along the city's radial streets sported multi-use facilities with shops on the ground floor and apartments of the upper floors. The wealthy families moved further north and east along the elm-lined streets. The influx of Negroes from the South and the Irish from the East caused the older residents to tighten their neighborhoods. The newcomers were forced into the less desirable areas near the western swamp and the working class homes of the East. The Negroes settled along the canal, Indiana Avenue and the hospital complex. The Irish moved close to their work along the railroads.

The Italianate and French Mansard styles continued to be popular into the 1880's, but a rival, the Neo-Jacobean, was arriving in the East. Originating in England, Neo-Jacobean mixed Medieval, Tudor and Renaissance in a display of individual expression. The formal floor plan was based on an irregular square with projecting bays. The exterior appeared complex with its multiple chimneys, dormers and gables. The porches were narrow and often appeared frail in contrast to the multiple angles of the rest of the structure.

A second style to appear was the French Romanesque or Romanesque revival. This style was reminiscent of the fortresses and abbeys of Medieval Europe and had been introduced to the U. S. by H. H. Richardson. Indiana limestone lent itself readily to this style. The bold arches and carved capitals were strong architectural features. Round towers and conical roofs began to punctuate the sky.

1888-1916 The Flowering of Indianapolis

A period of perpetual growth seemed to have settled on the area. Vast deposits of natural gas were discovered and by 1889 four new companies were formed to tap the resource. The city was the hub of a great railroad network. Money flowed into Indiana as eastern financiers decided to build Gary and develop the state's industrial potential.

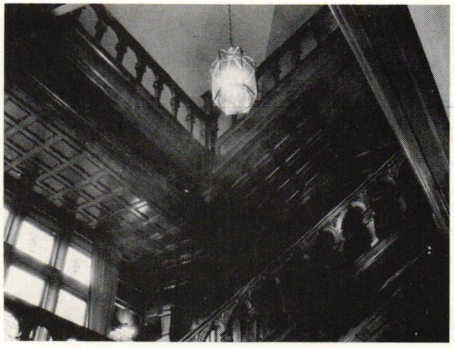


In 1891 the city created a board of Public Works for Internal Improvements. The board was charged with establishing a park system, renovating and paving main thoroughfares, and installing a sewer system. The General Assembly created a new city charter which gave the mayor new powers to appoint his own city officials.

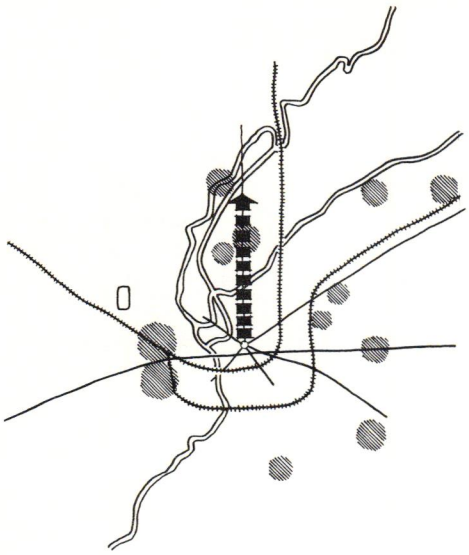
The Panic of 1893 passed over the city primarily due to the efforts of the Indianapolis Commercial Club (later the Chamber of Commerce) relief committee. Action to provide jobs on internal works helped the city avoid a slowdown. The beginning of the city's park system must be credited to Mayor Tom Taggart's leadership. Taggert was responsible for the purchase of Riverside and Brookside Parks. The city began to annex its suburbs: Haughville, Brightwood, Mt. Jackson and West Indianapolis in 1897 and Irvington in 1905. University Heights and Ft. Benjamin Harrison were incorporated in 1905 and Beech Grove in 1906. The internal improvements included building a flood-control levy along White River in 1913. In 1914 Pogue's Run Waterway, an early settlement area, was enclosed and converted into a sewer. The railroads were elevated to relieve the congestion of the downtown area.

The newest symbol of American inventiveness found enthusiastic entrepreneurs in Indianapolis. The automobile industry blossomed. Stutz, Dusenburg, Marmon, National, Cole, Cord and Parry Motor cars vied with Ford and General Motors to create the car capital. The city lost the industrial race to Detroit but kept the glory and pageantry of speed. The first 500 Mile Race was held in Indianapolis in 1911 and has remained the most prestigious gathering of its kind.

The city spread northward with beautifully cared-for homes. The central city was confined by industry and the Belt Railroad, so the first "sky scrapers" were erected. The Merchants National Bank, the Blacherne Apartments, the K of P flatiron building and the Arcade Building were symbols of the city's economic development. Styles retained some of the European influences, but the unadorned lines of the Chicago School were appearing in the city.

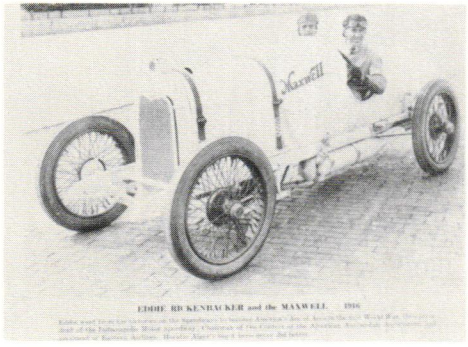


1916-1940 The Great War and the Great Depression



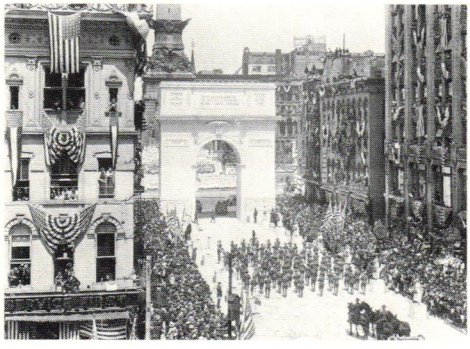
The city thrived. Ragtime and the booming economy mirrored the emerging American optimism of a better tomorrow for everyone. Industry grew to fill the war material orders for the embattled British and French. The large German population across the country began to change the names of their buildings and group meetings. German was dropped from the school curriculum as a second language. The war in Europe was felt in the midwestern heartland. The monument and adjoining streets were garland covered as the boys returned from the battlefields. The city greeted the returning heroes with all the pomp of ancient Rome. Certainly the peace that we had won would last forever.

The city passed its first zoning ordinance in 1922. The small towns surrounding Indianapolis were firmly linked to the city's economic and social life. The development of the inter-urban transportation system moved salesmen and shoppers from city center to town square. The trolley system ran from one end of town to another. It was the era of public transportation. The movie palace was joining the vaudeville house as a major attraction. The cohesion of the city was intact; the retail, industrial and commercial heart of the state was vitally alive. Neighborhood shopping was for everyday, but to go downtown was a spree. No one doubted where the most important section of the city rested.



EDDIE RICKENBACKER and the MAXWELL 1916

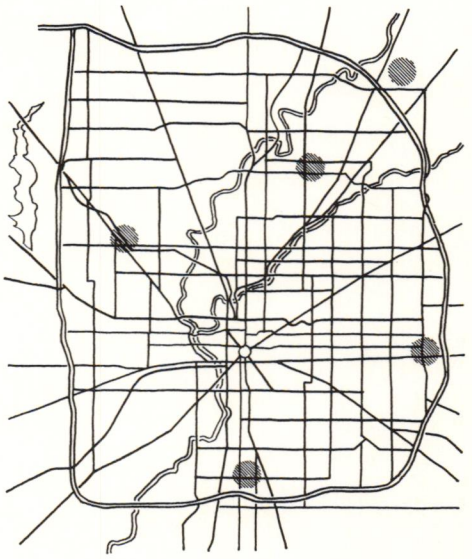
Money moved into Golden Hill, Brendon Woods, North Meridian and Washington Boulevard above 34th Street. The Cord, Dusenberg and Stutz released the wealthy from public transport. Summer homes were built along White River in Rocky Ripple, Crow's Nest and along 116th Street to provide a place to escape the heat of the city. Industry was spurred by pent-up consumer demand and became as important as agriculture as the economic base for the city. People flocked to the amusement parks at Riverside and Broad Ripple's White City in a last fling before the end of the twenties.



1929 brought to an end the razzle-dazzle growth of the entire nation. Speculation in stocks, land and consumer goods came to a disastrous end. Major banks merged to avoid failure. Stokley Van Camp faced bankruptcy. Companies all over the city closed their doors and laid off workers. Men, who had been well-to-do, now appeared at their neighborhood schools asking for work to earn the money for their children's books. The economy would not recover for almost ten years. Only with the advent of World War II did production again reach the heights of the 1920's. Indiana's rich farmland would help feed the world's armies. The railroads moved steel, tanks, ammunition, bomb sights and men from the city to the East Coast. No one realized that when peace returned, the city that they had known would change as rapidly as the events of the outside world.

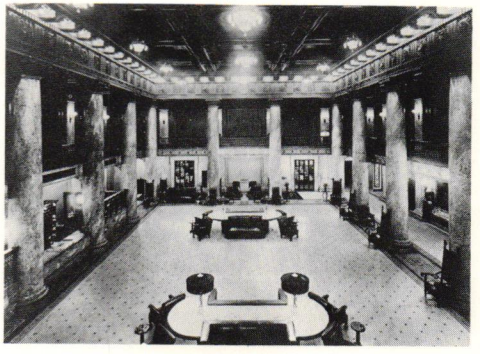
1940-1975 The Splendid Spread and the Squalid Sprawl

The war effort brought thousands of people to work in the factories. Every house and apartment was filled with eager workers. Factories built additions to additions to meet the demands for planes, tanks and trucks. New facilities opened where last year's cornfields once were. The new plants were surrounded by parking to accommodate the worker's Fords, Chevies and Studebakers. "Rosey the Riveter" had helped save the world again; she had saved her money, bought war bonds and was ready for the brave new world. Thousands of GI's returned to college campuses; the "halls of ivy" were opened by government benefits that changed a whole generation's view of higher education.



Rosey and her newly degreed hubby hopped into their Hudson and drove off to the "American dream." Indianapolis spread into the lush forest of Devon Woods, Avalon Hills and Williams Creek. Some people bemoaned the loss of some of the finest bird shooting in the state, but the new areas were quickly bought up. Each home on its quarter acre of land produced a boom in the power mower business. The single family house would hold its own until the 1970's. The first huge post-war apartment complex, Meadowbrook, appeared along 38th Street. Its solid brick and concrete block construction lacks the catchy decorative French Tudor chalet style so popular in 1975.

The first limited-access road, 100, spurred industrial growth on the Eastside. Eastgate was the first important suburban shopping center in the city. Its placement took advantage of the new highway traffic and meant that you no longer had to go downtown to shop. The writing was on the walls; during the 50's and 60's Downtown lost its small speciality shops and opera house. Penney's supplanted English's; Charley Meyer closed its doors to one of D. A. Bohlen's first buildings; Banner-Whitehill, once referred to as the J. W. Slones of the Midwest, became a parking lot. The city's most elegant hotel, the Claypool, lost its lease on life and came down. The Marion County Courthouse was demolished to create a vacant plaza. The major downtown department stores realized that their customers demanded parking places so they created Glendale, Southern Plaza and Greenwood. The major arteries generated greater growth. Madison Avenue, 38th Street, Keystone Avenue, Lafayette Road, Pendleton Pike and 86th Street are never-ending strip developments, which spread along the most heavily traveled routes from the busy intersection to the shopping center.



The growth of the I-465 loop opened vast land areas for growth. The small businesses which abounded in the city flocked to the speculative office space in the cheaper suburbs. The shopping centers moved one step further from the Circle. Castleton, Washington Square and Lafayette Square were placed close to the new highway. Movie theaters in the Downtown couldn't compete with television; Loews, Lyric, Keiths, Ohio and Rialto ended their existence. The neighborhood theaters also closed their doors or ceased their struggle for existence by becoming x-rated porno houses. The new wave of cinema houses sits beside the new shopping centers in plastic inconsequence. The commercial strips cut through old neighborhoods and by their pulling power left old areas without customers. The rate of change was often in direct relationship to the affluence of the people affected. The growth of the Black hold on the central city spurred suburbs on the Northside much faster than on the other sides of the city. The change in housing and neighborhood patterns has produced a greater emphasis on apartment construction and on growth beyond the city limits.

The merging of Marion County and Indianapolis into one governmental unit provided a rational approach to a multitude of problems, but it has yet to solve any one of them. The complexities of a city and its people may stretch beyond managing.

The inner city is being examined as an important asset. The Sports Arena, Convention Center and Merchants Plaza are touted as new signs of life in the decayed center. But even now families are packing up and moving further from the Circle, because "we just don't feel safe." The areas near the new attractions are "bad areas" which must be hurried through with locked doors and buckled seat belts. No one yet has tackled the problem of man's inate fear of his fellow man. It may be the most important question of our age.

1975- *Personal Comment*

The opportunity for personal comment is too much to resist when one's feelings are aroused by assembling a guidebook. It is important for a city to have a personality. And although it may not be the popular personality, nevertheless a personality is still there.

One of Indianapolis's strongest amenities is the Speedway. It is world renown and is probably the strongest reason why anyone has ever heard of Indianapolis. Yet, the Speedway is emphasized only in May and sits idle the rest of the year perhaps adding to the drama. Actually, Speedway is a separate town and not a part of Indianapolis at all. The next image that may impress the visitor is that Indianapolis certainly enshrines the memories of all those wars. Civil, Spanish-American, World War I and II monuments envelop a vast amount of space in visual grandeur but remain basically unused, dead structures. The first impressions must be distilled to see what is being said architecturally and psychologically.

Architecture reflects what men feel is important at the time of the structure's inception. When remembering the dead was felt to be a priority, architects designed monuments. When sporting events came into vogue, then Bush Stadiums, Hinkle Fieldhouses and Sports arenas gained the attention. So it is with a city. Cities do reflect the needs of their people by the buildings erected. Therefore what does architecture say to the people? To most people it says nothing. They glide through their entire lives without ever noticing a building or a room. They are unaware of their environment except for an envious glance at the "good life" expressed in *House Beautiful* and *Playboy*. To the writers, the natural elements around which the city was built have been frequently overlooked. Bridges speed traffic across White River; concrete is poured along its bank to eliminate erosion, but no place is provided for feeling or using the river. The same is almost as true for the Canal, Fall Creek and Pleasant Run. Roads are built along their banks, making them difficult to use for recreation. Industry builds atop the streams and forces the water underground like a sewer. Large reservoirs are built to provide water for the populace and thereby as a by-product provide water for recreation. But the recreation is largely for those who can afford to get out to those distant spots.

Distinctive to the city is the fact it is the crossroads of the nation. The highway system provides a quick access to, through and around. Driving along the northern edge is particularly appealing because of the diversity of activities: farms, refineries, offices and homes. This reflects probably the single strongest characteristic of Indianapolis, the amount of open land. To many, Indianapolis is an overgrown hicktown, sprawling in a cornfield. This is not as negative as it may sound, Hicktowns can be friendly, less pushy and more stable than their "sophisticated" counterparts. This cursory classification of our city is much too bland; Indianapolis offers commerce, business, banking and culture in quantities not to be overlooked.

There is danger that someday the farm land will be gone, the Downtown will be deserted, and the middle class living outside the city boundaries. If it is done intentionally, then that is our choice, but if it is allowed simply to happen without purpose, then that is ignorance. Indianapolis contains fantastic elements to become a vital city, but frequently our heritage has been destroyed in favor of cheap development and easy profits. Architects are not perfect, and many chances to improve our city have been lost. They allow the client to build structures without concern for what that building will do to the surrounding environment. The matter of conscience falls prey to the matter of making a living. A desire to improve our quality of life on the part of the client and profession will provide the best solution for all. Readers of this book, be inquisitive, explore your city, question its growth, let your feelings be known if your city is faulty, speak out if it is praiseworthy. Talk to your architects, politicians and developers; they are professionals, but they are also your servants. Use them to make your city better. Enjoy Indianapolis. It is a city to be lived in and can be taken to heart if one tries.

PARALLEL DEVELOPMENTS

Year	Political Events	Economic/Social Events	Land Use & Urban Growth Changes	Representative Architecture
1820	State Commission appointed to choose site for capitol; Fall Creek at White River chosen.	First settlers arrive at site, led by John McCormick and/or George Pogue.	George Rapp of New Harmony draws up never-used plan for new capitol.	
1821	Ralston lays out mile square; first lots sold in new capitol; Marion County created by General Assembly.			
1822	First elections held for county officials.	Indianapolis *Gazette* launched; a mail route opened to Indpls.; Methodists & Presbyterians meet and organize first churches.	Malaria epidemic arising from swamp along White River causes steady eastward movement of settlers from White River to Mile Square.	Sanders/Childers Home (133)
1823	General Assembly grants representation to Marion County in the state legislature.			Robinson/Sparks House (454)
1824	General Assembly approves Indpls. as permanent seat of government; state offices and archives are transferred to new capitol. The first time white men were ever executed for murdering Indians. It happened at Fall Creek.		First mill in Millersville begins operation.	
1825	John Quincy Adams takes office as president of U.S.		General Assembly orders sale of outlots outside of Mile Square.	
1826			Assembly extends payment deadline for delinquent land buyers—result is steady relinquishing of western lots and movement to lots in platted area in east; 1826 Census shows 760 population.	
1827		General Assembly authorizes incorporation & establishment of steam mill on White River first industrial venture in county.		Camp Sullivan Military Park (107)
1828	Andrew Jackson is elected president.	1st stagecoach line to Indpls. launched	West Newton (Easton Meeting), a Quaker settlement, established.	
1830		*Indiana Democrat launched.*		
1831		Steamboat *Robert Hanna* accomplishes feat of navigating White River to Indpls. —caught on a sand bar on return trip.	General Assembly orders division of remainder of the federal donation into outlots for sale.	
1832	Short lived Black Hawk War breaks out; Indpls. incorporated as a town.			
1833		Town Board of Health created.	Allisonville founded.	
1834		State Bank of Indiana chartered; first volunteer fire company organized.	Wanamaker (New Bethel) established.	
1835			State land agent reports sale of virtually all platted lots complete.	
1836		General Assembly passes Internal Improvements Bill, providing for Wabash-Erie Canal and railroad network.	Canal boom temporarily causes reversal of eastward movement.	John West House ("House of Twin Chimneys") (356)
1837		First Indpls. high school organized (Franklin Institute) First street improvements are undertaken. Panic of 1837 arrives & temporarily dents canal boom.	Broad Ripple laid out by Jacob Coil. Real estate speculation sends prices of western land soaring. A number of mills locate along canal route.	
1838		First steam foundry and first ready-made clothing store open. National Road completed to Indpls.		
1839		Assembly purchases first governors' mansion. State nears bankruptcy, suspends work on canal & railroads, and thereby explodes canal bubble. Result is severe three-year depression. Henry Ward Beecher begins pastorate at 2nd Presbyterian Church.	Land market in west collapses as hundreds of speculators and businesses are ruined. Result is resumption of eastward movement.	
1840	Vice President Richard M. Johnson visits Democratic rally during 1840 W. H. Harrison-Van Buren presidential campaign.		Irish immigrants settle on near Southside.	

Year	Political Events	Economic/Social Events	Land Use & Urban Growth Changes	Representative Architecture
1842	Visits, in June & October, of Martin Van Buren and Henry Clay respectively.	1st "Daguerreotype" saloon opened. Assembly orders establishment and construction of a state insane asylum in Indpls.		Yoke/Buckel Farmhouse (137) Christian/Thomas House (413)
1843		Assembly provides for founding of a deaf and dumb asylum—William Willard first superintendent.		
1844	James K. Polk elected president.	Union Cemetery laid out south of Mile Square. Washington St. is graded & graveled for first time. Indpls. *Locomotive* appears for first time.		
1845				Whispering Winds (389)
1846	Outbreak of Mexican War; Indiana Gov. James Whitcomb calls on volunteers, Capt. J. P. Drake & Lieut. Lew Wallace raise volunteer company in Indpls. Citizen's vigilante committee drives gamblers out of town.		Madison Railroad depot located on South St. becomes focal point of future industrial district.	(Andrew Morehouse Residence (389)
1847		Agitation for a blind asylum prompts Assembly to establish one on North St.		
1847	Gen. Assembly grants Indpls. a city charter. Samuel Henderson is elected first mayor.	Last rail of Madison R.R. laid, opening rail line to Indpls.—RR brings influx of business & prosperity to town.		
1848	Indpls. military companies are welcomed back from Mexican War. Zachary Taylor elected President.	First public school tax levied & foundation of city school system laid. Gen. Assembly charters first telegraph companies.		Ketcham/Hyneman House (134) Brenner Home (Ovid Butler Home) (255)
1849	H. C. Newcomb elected mayor.	Central Medical College of Indiana Asbury University located in Indpls.	Germans begin arrival; settle in intermediate-to low-grade residential belt in eastern sector of city.	Cotton/Ropkey House (458)
1850				Carriage Trade Studio (232)
1851	Caleb Scudder elected mayor.	Gen. Assembly incorporates Indpls. Gas Light & Coke Co. and Hendates Co. to supply gas & build mains for city.	An industrial belt begins to concentrate in the South, near Pogue's Run and close to new R.R. lines and the Union Depot at Illinois & Louisiana.	Bates/Hendricks/Hagedorn House (135)
1852	Franklin Pierce elected president.	President of short lived Hungarian republic, Lajos Kossuth arrives in city and is received with acclamation. North Western Christian University chartered by Gen. Assembly (later Butler Univ.) First Indiana State Fair is held in Military Park.	Commercial or retail district forms at heart of Mile Square, especially along Washington St. Acton (Farmersville) laid out in Franklin Township, southeast of Indpls.	Aston Inn (Walker Residence) (460)
1853		*Uncle Tom's Cabin* staged in Indpls. for the first time.		
1854	James McCready elected mayor. City Council creates first police force.	Young Men's Christian Association organized on the Circle.		Hollingsworth Homestead (459)
1855	Police clashes with the city's Germans causes Council to discharge police.	Bank panic temporarily suspends business boom & initiates mild recession.	A small high-grade residential area develops to north of Circle.	McCune/Sacks House (455)
1856	Henry F. West elected mayor in city's first Democratic sweep after discharged police riot. Police force reinstated. Republican William Wallace elected mayor after death of West.		During railroad era, population drift changes direction from East to Northeast.	
1857				Residence (57)
1858	Republicans elect entire city slate; property in city assessed at $10,475,000.			
1859	Samuel D. Maxwell elected mayor.	First "Bouldering" in city done between Meridian & Illinois on Washington St. Abraham Lincoln visits city for first time and speaks at the Masonic Hall.		Christ Church Cathedral (2) Hannah House (426) Wagle General Store (452)
1860	Abraham Lincoln elected President of U.S.	State Fair Grounds moved to Otis Grove, north of city.		Christ Church Cathedral (2) Residence (259) New Augusta Train Depot (451) Gauss Residence (144)
1861	News of attack on Ft. Sumter reaches Indpls.; Gov. Oliver Morton issues first call for volunteers.	War ends unemployment and initiates business boom. Specie payments suspended, paper currency issued and inflation begins upward spiral.	U.S. Government stimulates city growth by establishing arsenal, army camp, supply, depots, etc. at Indpls.	
1862			Speculation begins as crisis for land rise. Business boom expands commercial district down Illinois, up Pennsylvania, and down South Meridian.	Bosart Residence (412) Morris Butler Museum (253) Johnson/Manfredi Residence (297)

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1863	Morgan's Raiders cause scare in Indpls.; John Caven, Republican, wins mayoralty as Democrats boycott elections.	Kingan & Co., meatpackers, gives city's industrial development boost when it locates in southwest part of city. Crown Hill Cemetery Corp. formed and land bought.	Southwestern industrial area greatly augmented by location of meat packers.	Arsenal Technical High School (119) Joseph White House (128)
1864	Draft for 500,000 men ordered by Gov. Morton. Sons of Liberty & Knights of the Golden Circle conspiracy to overthrow Govt. exposed and key members tried in Federal Building.	Street railway system chartered & first tracks laid. A. C. Shortridge is appointed superintendent of fledgling public school system. Ordinance requiring building permits.	Oil speculation begins to greatly inflate land values in drilling areas. Intermediate to low-grade residential housing area grows near industry and expands eastern belt.	
1865	A final draft ordered and filled. War ends at Appomatax. John Caven re-elected mayor.	Indpls. mourns President Lincoln's murder. Lincoln's body lies in statehouse rotunda. Generals Sherman & Grant visit city in separate visits.		Staub House (55) Cooks Building (62) Goldens Distributors (96) Ellenberger Residence (409) Stumpf House (427)
1866	President Andrew Johnson visits city to rally support for moderate policy & is snubbed by Gov. Morton and city officials.	Henry C. Lord "touches off" another railroad boom with building of Indpls.-Danville R.R. First national encampment of Grand Army of the Republic held in Indpls.	Lanesville (Lawrence) pop. 724	Wallace Residence (127) Michigan Toll Road House (330)
1867	Gen. Dan Macauley elected mayor. (Republican)	Gen. Assembly approves local taxation by new Indpls. school board.		Hereth Block (39) The Criterian Building (85) A.B.C. Insurance (95)
1868	Indiana Congressman Schuyler Colfax elected vice president on ticket with U. S. Grant.	George Stockman invents refrigeration system for Kingan & Co.		Pleasant Run Children's Home (132) Sommer/Reed Residence (145)
1869		*Indpls. News* launched by John H. Holliday.		Hoosier Art Salon (Bals-Wocher House) (218) Wilding House (60) Gatling Gun Club (114)
1870		Belt R.R. concept first proposed.	Oaklandon established in Lawrence Township.	Hatfield Paint Co. Building (98) Essex Warehouse (156) Residence & Carriage House (224) Residence (225) Indpls. Saengerchor (254) Mulberry Bush (449) Myers/Brooks House (453)
1871	Macauley re-elected mayor.			St. John's Catholic Church & Rectory (84) Garfield Park (136) Irving Circle (398) Acton Church of the Nazarene (418) Churchman House (423)
1872		Lyman S. Ayres buys "Trade Palace" and begins dept. store.	Lyman S. Ayres buys "Trade Palace" and begins dept. store. James Woodruff buys and lays out Woodruff Place.	Smith Diamond (80) Rialto Building (37) Commercial Buildings (42) Nickum/Riley Residence (51) National Barber College (92) Woodruff Place (118) Pete Residence (246)
1873	Mayor James Mitchell elected mayor, first Democrat since pre-Civil War.	Panic of 1873 ushers in a severe business recession Indianapolis.	Real estate speculation reaches highest point. Irvington is incorporated as a high-grade residential town east of Indianapolis.	Warehouse (93) House of Crane (94) Kemper Clippinger House (221) Herman Lauter Residence (251) Julian/McGuire Residence (397) Benton House (404)
1874	Greenback party organizes in Indiana & Indpls. in reaction to "Hard Money" policy of federal govt.	Pro-Greenback *Indianapolis Sun* launched (forerunner of *Indpls. Times*)		Ober Building (36) St. Joseph's Shrine of the Faithful Departed (139) Bartholomew/Noblet House (457)
1875	Election of John Caven as mayor for 3rd term.	John T. Brush launches the When Department Store on Pennsylvania St.		First Lutheran Church (26) Indiana News (Elliots Block) (97) Residence (154) Marion County General Hosp. (164) R. B. Annis Co. (222) Burford/Riches Residence (415) Church Building (63) Merrill/Buckley Residence (248) Sourwine/Todd House (450)
1876		Col. Eli Lilly begins pharmaceutical company with staff of three. Mayor Caven unveils ambitious Belt Railroad plans for first time.	Brightwood incorporated as town to northeast of city. Woodruff Place incorporated as high-grade residential town.	University Square (15) Roberts Park Church (43) Calvin Fletcher School #8 (129) Cox-Stewart House (220) Benjamin Harrison Home (226) Johnson/Earl/Gray/Payne/Kappel Residence (399) Horner House (416)

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1877	Re-election of Mayor Caven.	Severe railroad strike hits Indpls.; resolved by Mayor Caven's intervention. Depression-caused deprivation precipitates near bread riot.		Crown Hill Cemetery Chapel & Vault (328)
1878		Belt Railroad ¾ the way around city is completed.		Dawson China & Martin's (90) Eden-Hyde Home (227)
1879	John Caven re-elected for 5th term as mayor.	First hangings in Indpls. take place (John Ackey & Wm. Merrick for murder).		Coomer Roofing (243) Moore/Asher House (455) Blount Residence (401)
1880				New Augusta Salem Evangelical Lutheran Church (448) Residence (57) St. Bridget's Church (167) Floyd E. White Co. (97) Fletcher Place United Methodist (124) Apartment/Commercial (242) (240) Fletcher Residence (257)
1881	Mayor Caven retires from offices; succeeded by Daniel W. Grubbs (Republican)		Haughville grows up as low-grade residential area near outlying industrial district.	Residence (257) Sommer/Paton Residence (146) H. A. Waterman Building (417)
1882			Working people's settlement adjacent to Indpls. stockyards incorporated as West Indpls.	New York St. United Methodist Church (59) St. Paul Lutheran Church (152)
1883	Grubbs re-elected mayor.	Hiram P. Wasson starts dry goods store at Meridian & Washington.	Industrial district experiences moderate growth and consolidation.	Dial Finance & Tin Star (38)
1884	Thomas A. Hendricks, prominent Indpls. Democrat, elected vice-pres. of U.S.A. on ticket with Grover Cleveland.	First portion of Shortridge High School opened. George J. Marott launches shoe store on Washington St.	Slight movement of industries to Belt R.R. in far south.	Jackson Building (65) Friend's Church (430)
1885	Caleb S. Denny (Irish Republican) elected mayor.		Intermediate-to low-grade residential area splits into northeast and southeast districts separated by E. Washington St. retail expansion. Low area housing also develops in southwest and northwest.	Highland Park (120) Sacred Heart Church & Rectory (140) Mentessori Academy (256) Residence & Carriage House (258) Crown Hill Gateway (326) Office Building (327)
1886	"Tally-Sheet forgery" scandal rocks city; democratic county chairman convicted of tally-sheet alteration.	Bowen-Merrill Co. consolidated (forerunner of Bobbs-Merrill).	Commercial belt along Washington St. solidifies and expands to the north.	The City Market (68) Clune Building (141)
1887	Re-election of Caleb S. Denny as mayor.	Ge. Assembly approves a monument on site of Circle Park and appropriates $200,000 as initial advance.		
1888	Indpls.' native son, Benjamin Harrison, elected president of U.S.A.	Competition held for monument; design by Bruno Schmitz selected.	High-grade residential area continues axial expansion north on Meridian, Delaware, & Pennsylvania.	Indiana State Capitol Building (106) The Braden Building (87) Union Station (89) Indiana State House (106)
1889	Columbia Club founded by 150 young Republican boosters of Harrison.	Cornerstone of monument laid. Natural gas boom ushers Indpls. into "Golden Age" of prosperity.		Apartment Building (429) Soldiers and Sailors Monument (1)
1890	Thomas L. Sullivan, an Irish Democrat, takes office as mayor.	Commercial Club, forerunner of Chamber of Commerce, founded by Wm. Fortune & Col. Eli Lilly. Tragic Bowen-Merrill Bldg. fire killing 15.		Bash's Seed Store (41) Tate-Willis House (58) Bethel American Church (170) Fountain Square (130) Propylaeum and Carriage (231) Residence (240) (249) (252) (261) (265) (329) Morris-Swearingen Residence and Carriage House (250)
1891	New city charter, prepared by Commercial Club and approved by Gen. Assembly strengthens mayor and creates Board of Public Works.	First streetcar lines electrified. Charles Black, Indpls. carriage maker, builds city's 1st horseless carriage.	Industrial belt begins to locate on & expand along the Belt. R.R.	Central Avenue United Methodist Church (260)
1892	President Harrison loses re-election campaign and returns to Indpls.	City gives contract to Indpls. Light & Power Co. to provide electric street lights.		A&B Typewriter Co. (41)
1893	Caleb S. Denny elected to 3rd term as mayor.	Panic of 1893 causes several banks to close & temporary slump in prosperity; relief & finance committees of Eli Lilly & John H. Holliday find jobs & funds for needy.		Central Christian Church (44) Athenaeum (48) Lombard Building (73)
1895	Thomas Taggart, Indpls. Democrat, wins mayoralty and begins to build state-wide political machine.		North Indianapolis annexed to city.	Farm Bureau Co-op (99) Wood High School (153) Gospel Assembly Church (236) Kingon Farm (386) Greater Galilee Baptist Church (241)

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1896	William McKinley elected president.	William H. Block, Austro-Hungarian immigrant founds dept. store on Washington St.		Blacherane Apartments (18)
1897	Mayor Taggart re-elected.	Indpls. Country Club founded, with first golf links in city. At Taggart's insistence, a park system becomes reality with purchase of Riverside, Brookside, Highland Square & Indianola Square.	Vigorous city program of territorial consolidation results in annexation of Brightwood, Haughville, Mt. Jackson and West Indianapolis.	Mi-Lo Drugs (10) Bass Photo (126) Cumberworth/Hood/Guio Residence (269)
1898	Spanish-American War sends three Indiana regiments to brief war.	Electrification of street railways completed. Waverly Electric & Empire Motor car companies launched in Indpls.		Budden Residence (268)
1899	Mayor Taggart elected to 3rd term Albert J. Beveridge, brilliant young supporter of Imperialism, selected as U.S. senator.	Booth Tarkington's first best seller, *The Gentleman from Indiana* is published Bowen-Merrill.		
1900		Electric interurban system begins existence with 678 miles of state-wide service.	Intermediate to low-grade housing fills area between industrial belt and the Belt R.R.; also follows industry & locates along entire extend of Belt R.R.	Groves Residence (52) Despa House (53) Holler House (54) Marott Building (74) Firehouse Color Lab (122) Southside Turnerein (147) Second Baptist Church (169) Residence (294) Graham Residence (402)
1901	Charles A. Bookwalter, Republican businessman, elected mayor.		Irvington & intervening territory annexed to Indianapolis.	
1902		Soldiers' & Sailors' Monument dedicated.		The Big Four Shops (425) McQuat Building (75) Herron School of Art of IUPUI (238)
1903	John W. Holtzman, Democrat, elected mayor.	National Motor Car Co. launched. *Indpls. Star* started by Geo. F. McCulloch of Muncie.		United Presbyterian Metropolitan Messian Office (237) Bona Thompson Library (403)
1904		World's largest interurban traction terminal opened at Market & Illinois. *Indpls. Journal* is absorbed by *Indpls. Star.*		Steele Residence (117) Schnull/Rauch Residence (189) Meredith Nicholson House (234)
1905	Charles W. Fairbanks, Indpls. rail lawyer & U.S. Senator, elected vice-president of U.S.A. on Republican ticket with Theodore Roosevelt.	American Motor Car. Co. launched; Nordyke & Marmon begins Marmon automobile. Indiana Central University (College) incorporated.	Fort Benjamin Harrison, permanent army post & settlement, incorporated.	Weyerbacher Terrace (266) L. S. Ayres & Co. (76) Morris Ross Residence (279) Good Hall (428) Federal Building (14)
1906	Republican Charles A. Bookwalter takes office for 2nd term.	*Indpls. Star* absorbs remaining morning paper the Democratic *Sentinel.*	Beech Grove, location of large R.R. machine shops, incorporated.	Indiana Music Co. (33) Diener Building (64) Maennerchor Building (112) Levey Mansion (185) Urban Ministry Center (233) Masonic Temple (113)
1907		Panic of 1907 briefly interrupts burgeoning economic advances.	University Heights incorporated in far South.	Y.W.C.A. (30) The McEvoy Hotel (86) La Scala Restaurant (88) I.U.P.U.I. (171) Beauchamp Residence (240)
1908	William Howard Taft elected president.		High-grade residences cross Fall Creek, continuing northern development along N. Meridian.	Post Headquarters (367) Building #17 (371) Family Quarters (368) Forrest-Howe Residence (395) Building #30 (372) Senior Officer Quarters (376) Building #32 (373)
1909	Carl Fisher and 3 partners (James Allison, Arthur Newby, & Frank Wheeler) found Indpls. Motor Speedway. First 65-bed unit of Methodist Hospital completed.	Launching of Cole Motor Car Co.		Merchants National Bank (101) Masonic Temple (113) Midwest National Bank (184) Ellenberger Park (408) Hubbard Residence (410)
1910	Samuel L. (Lew) Shank, Republican, succeeds Bookwalter as mayor.		Commercial district directs its growth vertically, as well as invading high-grade territory north of Circle. Result is first skyscrapers.	Architect and Builders Building (29) Murat Temple (46) Indiana State Museum (67) Public Library (121) Cole Motor Car Co. (123) Booth Tarkington Residence (204) Delaware House Apartments (229) Apartment House (230) Business (235) Jack Holland Residence (239) Residence (306)

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1911		Indpls. Motor Speedway holds first 500-mile race. David Parry, Indpls. carriage & wagon magnate, converts factory into Parry Motor Car Co.		Hume-Mansur Building (32) St. Mary's Academy (50) Buckingham Apartments (192) Laurel Hall on the Stoughton Fletcher Estate (360) Indiana State School for the Deaf (344)
1912	Ind. Gov. Thomas R. Marshall elected U.S. vice president with Woodrow Wilson.	Harry C. Stutz begins manufacture of Stutz motor cars.		St. Mary's Catholic Church and Rectory (49) Washington Towers Apartments (72) Lifegate Baptist Church (223) Kahn Tailoring Co. (264) William H. Block (109) Oldfields (321)
1913	Mayor Shank resigns; term finished by Harry R. Wallace.	Severe flood causes $25 million worth of damage to Indpls. vicinity.	Industrial belt and low-grade housing complete development along entire extent of Belt R.R.	Indianapolis Life Insurance Co. (186)
1914	Democrat Joseph E. Bell takes office as mayor.	Pogue's Run is enclosed in storm sewer. Reports of city building commissioner & U. S. Census Bureau show Indpls. 1914 production worth double the value of 1898 output.		Long Hospital (161) National Brotherhood of Electrical Workers (228) Wheeler/Stokeley House (444) Saint Francis Hospital (424) Carl G. Fisher House (446) Allison Mansion (447) Alliance Garden Pavillion Restaurant (320)
1915			Brendonwood laid out by George Kessler.	Beech Grove City Hall (420) American Fletcher National Bank (35)
1916		Elgin Motors, Inc. launches Elgin Automobile. Circle Theatre opens on Circle, 1st deluxe movie palace in midwest.	Enormously successful public works & urban consolidation programs draw to close. Accomplishments include 262 miles of street, 492 miles of gravel-surfaced roads, & annexation of six surrounding towns & districts. Area of city has grown 2½ times since 1890; population has increased 2.85 times since 1890.	Circle Theater (6)
1917	Gov. James P. Goodrich calls on agriculture industry in state to mobilize food production in event of war. Indiana enters World War I.	Huge pro-allied rally held in Tomlinson Hall in March. Evans Woollen, Indpls. banker, is named Federal Fuel Administrator. Dr. Harry E. Barnard of Indpls. appointed Federal Food Administrator.		Indianapolis Marion County Public Library (22) Country Peddler Bicycle Shop (385)
1918	On Nov. 11 World War I ends. Charles W. Jewett, Republican, becomes mayor.	Indpls. goes wild with orgy of joy & celebration.		Efroymson Residence (304)
1919		Indpls. "Doughboys" welcomed home in another celebration. Founding conference of American Legion chooses Indpls. for national headquarters.	City plan commission is created to regulate land-use patterns.	Lilly Residence (281) Alpha Gamma Delta Fraternity (273)
1920	Warren G. Harding elected president of U.S.	Gen. Assembly authorizes 5-block War Memorial Plaza. Duesenberg Motor Car Co. founded on W. Washington St. Indpls. celebrates its centennial with suitable pomp.		Goodrich Residence (295) Goodman Building (79) Fair Building (103) Spades Library (116) Dearborn Hotel (115) Shapiros (143) Walker Theater Building (166) Balmoral Apartments (190) Thomas Carr Howe Residence (203) Kebel Residence (206) Governor's Mansion (207) LeRoy Residence (208) Schaller Residence (209) Wittenberg Residence (210) Townsend Residence (211) Residence (202) (213) (214) (271) (287) (301) (305) Stutz Firetruck Co. (262) Stutz Motor Car Co. (263) Residences: Washington Court (270) Sigma Kappa Sorority (272) Alpha Chi Omega Sorority (274) Former Residence (275) Oxford Gables Apartments (278) Capehart Residence (280) Seastrom Residence (282) Solomon Residence (283) Crane Residence (285) St. Joan of Arc (296) General Store (359)
1921		Marshall Foch visits city, bearing stone from Chateau Thierry bridge for War Memorial.		The University Club (219) Christian Park (414)

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1922	Republican Samuel L. Shank returns to office for second term.	The Indiana Ku Klux Klan, under D. C. Stephenson, begins march to power & influence.	First Indpls. zoning ordinance passed, dividing city into 5 zoning districts.	Alig/Young Residence (288)
1923			Broad Ripple is annexed to Indpls. University Heights annexed to city.	The Guaranty Building (8) Indianapolis Athletic Club (17) Lumberman's (28) Roosevelt Building (110) Winona Hospital (Metzger Residence) (194)
1924	D. C. Stephenson's all-powerful Klan elects Republican Ed Jackson to governor's chair.	WFBM, city's first permanent radio station, begins operation.		
1925		Stephenson's murder of an Irvington girl leads to his arrest and end of Klan's reign of terror in city.		The Columbia Club (3) The Test Building (11) American Legion State Headquarters (21) Illinois Building (111) American Fletcher National Bank (142) Stokely Van Camp, Inc. (172) Residence (292) (299) (300) Bannon Residence (289) McKee-Biddinger-Scopelitis Residence (298) Huston Residence (302) Old Train Depot (493) Teel Residence (290)
1926	Klan backed John L. Duvall, a Republican, takes office as mayor.	Queen Marie of Romania visits city, guest of Columbia Club.	Land use patterns gradually crystalized in general pattern "set down" by zoning ordinance.	Tyndall Armory (25) Farmers Market (125) Showroom (173) Irvington United Methodist Church (396) Chamber of Commerce (16)
1927	Mayor Duvall forced to resign after Klan-connected misdemeanor unearthed by county grand jury. Democrat L. Ert Slack elected by City Council to fill out term.	Carl G. Fisher, busily founding Miami Beach, sells Indpls. Motor Speedway to Edward V. Rickenbacker. Indpls. welcomes Charles A. Lindbergh soon after famous solo flight. Gen. John J. Pershing lays cornerstone of Memorial Hall in War Memorial Plaza. George J. Marott, Indpls. entrepreneur, opens luxurious million-dollar Marott Hotel.	Indpls. rapidly becomes a metropolitan region.	Indiana Theater (82) Marott Hotel (180) Gleason Residence (286) Jordan Hall (315) Adams Residence (284)
1928				Coleman Hospital (162) Shortridge High School (196) North United Methodist Church (199) Hinkle Fieldhouse (317)
1929		P. R. Mallory & Westinghouse companies locate in Indpls. at peak of post-war boom. "Tony" Hinkle's Butler Basketball team wins World Championship. In October, the stock market crashes and Indpls. business grinds to a halt.		Indiana World War Memorial Hall (19) Old Trails Building (102) St. Patricks Parish (131) Admiral Apartments (188) Scottish Rite Cathedral (24)
1930	Reginald M. Sullivan takes office as mayor, beginning 13 years of Democratic rule.	The Great Depression arrives in city, not to be banished for a decade. Indpls. Symphony Orchestra is founded by Ferdinand Schaefer.		Townsend Residence (212) Circle Tower Building (5) Obelisk Square (20) The Ritz Theatre (267) Residence (293) (307) Myers Residence (333) Hosanna Lutheran Church (384) Hibben Residence (407) Effel Residence (332) Nicholson/Fairbanks/LaDine Residence (215)
1931		Indianapolis Municipal Field dedicated forerunner of Weir Cook Municipal Airport	Residential development expansion and urban growth in general thwarted by Depression.	IPS Service Center (245) Veterans Administration Hospital (442) American United Life (179)
1932	Franklin D. Roosevelt elected president.			Indiana State Library (105) Carmelite Monastery (441) Fire Station (308)
1933	Paul V. McNutt, dynamic new deal Democrat, sweeps into governor's chair innaugurating four years of aggressive New Deal reforms in the state.	William B. Stokely buys Van Camp Packing Company and forms Stokely-Van Camp, Inc., with headquarters in Indpls.		Em-Roe Sporting Goods (78) Alverna Retreat House (481)
1934				Lilly Lab #1 (150) Merchants National Bank (198)

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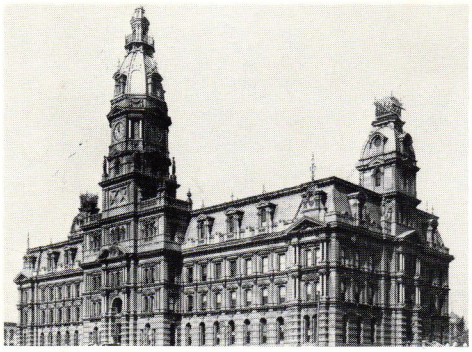
1935				Lockfield Gardens (168)
1936	President Roosevelt and the McNutt candidates for state offices win landslide victories.	Stutz Motor Car Company closes its doors.		St. Peter and Paul Cathedral (175)
1937	When Mayor Kern resigns to accept a federal judgeship, Walter C. Boetcher assumes mayoralty.	Duesenberg Company fails. Marion College founded on former estate of James A. Allison. Fabien Sevitsky appointed music director of the Indianapolis Symphony Orchestra. Edwin Wetzel and George Stark incorporate Stark & Wetzel, & Co., Meat Processor.	International Harvester builds world's largest tractor engine plant at 5699 Brookville Road.	
1938	Reginald Sullivan returns to city hall after renomination and re-election.			Thomas Carr Howe High School (411) Blackman-Jones Residence (291)
1939				The Coliseum (341) Barracks (370)
1940	Henry F. Schricker elected governor of Indiana in the third Roosevelt presidential landslide.	Purdue University opens Indpls. extension at 902 N. Meridian. Indpls. Industry begins to re-tool for war production.	J. B. Moynahan and S. C. Bodner extend luxury "Apartment row" up N. Meridian to 30th St.	Office Building (178) Firestation (308) Teepee Restaurant (342)
1941	The Japanese bombing of Pearl Harbor brings United States and Indiana into World War II.	Last interurban company suspends operation.		St. Pauls Episcopal Church (217)
1943	Robert H. Tyndall becomes mayor, first Republican to be elected in 17 years.		Geist Reservoir completed, doubling Indianapolis' water supply.	
1944		The *Indianapolis Star* purchased by Eugene C. Pulliam.		
1945	Harry S Truman becomes president on Franklin Roosevelt's sudden death. Japanese surrender aboard U.S.S. Missouri. Indiana's involvement in World War II, ended.	Allison Division of General Motors manufactures America's first jet engine.	A.V. Brown's ambitious Bellaire residential addition "catches on" west of Keystone and north of 49th St.	
1946		Edward V. Rickenbacker sells Indianapolis Motor Speedway to Tony Hulman of Terre Haute.		
1947	Mayor Tyndall dies of heart attack and is succeeded by George L. Denny, Republican city controller.	Post-war boom stimulated by backlog of consumer demand from the war and by returning servicemen's buying power.	Warren Atkinson creates the Devon residential development between 42nd and 52nd Streets and east of Fall Creek to Arlington Ave.	Indiana National Bank (277)
1948	Al G. Fenney, a Democrat, takes office as mayor.	Eugene C. Pulliam absorbs *Indpls. News* into his publishing empire.	Hugh Essex house apartments built at Vermont & Pennsylvania. Meadowbrook Apartment units constructed on 38th St.	H. P. Wasson & Co. (77) American Legion National Headquarters (21)
1949		Final encampment of the grand army of the Republic (G.A.R.) at Indpls. WFBM-TV begins operation, first commercial television station in Indpls.		Lilly Endowment, Inc. (182)
1950	Mayor Feeney dies suddenly, is succeeded by city controller Phillip L. Bayt. Jr. Korean War begins as U.S. troops seek to stem North Korean invasion of South Korea. Indpls. Democratic leader and banker Frank E. McKinney appointed national Democratic chairman by President Truman.		Lee Lippmann builds Windsor Village, a residential development east of Arlington Ave. and north of 22nd St.	Residence (363) (482) (483) J. C. Penney (12) Holcomb Observatory (313) Wilbur Shaw Soap Box Derby (443) McGrath Residence (329)
1952	Republican Alex M. Clark becomes mayor after defeating Phillip Bayt. Dwight Dwight D. Eisenhower elected president.	Veterans Administration Hospital opens on W. 10th Street.	Western Electric Co. and Chrysler Corporation open large plants at 2500-2900 Shadeland Ave.	Trinity Episcopal Church (195) Meridian Street United Methodist Church (216)
1953	Korean War ended by Armistice.			Emmerich Manual High School (138)
1954				Bash Residence (335) Finance Center (369)
1955		Butler University, now at Fairview in the Northwest, celebrates its centennial.		Hilton U. Brown Theatron (318) Residence (349) Fisher Residence (364)
1956	Phillip L. Bayt, Jr. resumes duties as mayor, after winning election in 1955.	New airport facility completed at Weir Cook Municipal Airport. Community Hospital finished at 1500 N. Ritter Ave. Izler Solomon appointed music director of the Indianapolis Symphony.		Schneider Residence (382) Original Speedway Museum (439)
1957		The Indianapolis 500 Festival inaugurated as a May tradition. WFMS, first commercial FM radio station, begins broadcasts in Indpls. Recession strikes Indpls. and the nation.		Eli Lilly Company (148)

Year	Political Events	Economic/Social Events	Land Use & Urban Growth Changes	Representative Architecture
1958		John Birch Society founded in Indianapolis. Tomlinson Hall gutted by fire.	Glendale shopping center opens at 6101 N. Keystone Ave.	Office Building (193) Isch Residence (338) Second Presbyterian Church (336) Glendale Shopping Center (346) Residence (352) (474) Board of Church Extension (406) Jaffee Residence (475)
1959	Charles H. Boswell, city controller, succeeds Mayor Bayt, who resigns again, this time in order to run for county prosecutor.		New Ford plant begun in Eastside. Nora Plaza, Southern Plaza, and Devington shopping centers all open.	American Fletcher National Bank (4) Carillon (310)
1960	John F. Kennedy elected president.	The National economy begins recovery from recession.		Residence (348) (351) (353) (478) Royal Pines Estates (357) St. Lukes United Methodist Church (484) I-65 Interstate (174) State Office Building & Plaza (104) Holy Trinity Orthodox Church (303)
1961				Merchant's Bank Drive-In Office (71) Rohn Residence (337) Carlino Residence (354)
1962	Mayor Boswell resigns to become postmaster; Albert Losche, city Controller, fills out his term.		After nine years of court battles Woodruff Place submits to annexation by Indianapolis.	Irwin Library (316) Leibman Residence (350) Park Fletcher Industrial Park (435) City County Building (69)
1963	President Kennedy assassinated in Dallas, Texas.	Indpls. coliseum explosion tragedy leaves 71 dead. Clowes Hall construction started at Butler University. University Heights Hospital finished on Southside of Indianapolis.		Lawrence Central High School (380) Riley Towers (45) Cadle Tabernacle (61) Clowes Memorial Hall (311) Mattison Residence (334) Third Christian Church (361) Efroymson Residence (476)
1964	John J. Barton, a Democrat, takes office as mayor. Lyndon B. Johnson elected president in great landslide.			Indianapolis Power & Light Co. (7) Baldwin and Lyonds, Inc. (191)
1965	Vietnam War escalation begins.	The Indianapolis *Times* folds.		WISH—Channel 8 (177) Summit House (200) Associates Insurance Agency (201) Lilly Hall (312) Hooks 1890 Drug Store and Pharmacy Museum (345) Glenbrook Apartments (347) Brendon Way Apartments (362) Indiana Credit Union League (393) Indianapolis Zoo (391) Indiana National Bank (487) Morris Associates (276)
1966	Mayor Barton establishes the Greater Indpls. Progress Committee, to chart the future of the community.	Indiana celebrates its sesquicentennial anniversary as a State. Winona Hospital opens at 3232 N. Meridian. Christian Theological Seminary moves into modernistic headquarters near Butler, in the city's Northwest.		Christian Theological Seminary (319)
1967		The Indiana Pacers are chartered, giving Indpls. a professional basketball franchise. The Indpls. Museum of Art slowly takes shape, spurred into being by gifts from the estate of J. K. Lilly, Jr.		Butler University Plague (405) Frieden's United Church of Christ (431)
1968	Richard G. Lugar, young Republican businessman, takes over mayoralty. Richard M. Nixon elected president.	Louis Russell of Indpls. receives one of the World's first successful heart transplants.		John J. Barton Apartments for the Elderly (47) Lilly Research Building (151) Law School (158) Cavanaugh Hall (159) Indiana Bell Telephone Co. (343) Riverside Community Center (437) Wolner Residence (479) Merchants National Bank (176)
1969	Indiana General Assembly passes far-reaching "UNIGOV" bill. Mayor Lugar elected vice-president of the National league of Cities.		Model Cities-Urban Renewal Program in Indianapolis.	Lilly Center (149) Richardson Residence (480)

Year	Political Events	Economic/Social Events	Land Use & Urban Growth Changes	Representative Architecture
1970	"UNIGOV" Law takes effect; consolidates Indianapolis and Marion County governmental agencies, departments, and legislative bodies. "UNIGOV" extends authority and the constituency of the mayor to include all of Marion County.	Educational Public Television comes to Indpls. with WFYI, Channel 20. Penn Central triggers rail crisis by filing for bankruptcy.		American States Insurance (23) Indiana National Bank Tower (31) University Hospital (160) Krannert Pavillion (322) St. Thomas Acquinas (309) Christian Theological Seminary (319) Residence (383) Craig Junior High School (388) Wyandotte Apartments Clubhouse (432) Marian College Library (445) College Park Estates (468) Residence (331) Concert Terrace (325)
1971	Mayor Lugar reelected by large plurality; Marion County Republicans win overwhelming control of new City-County Council. International Conference of Cities.	Indianapolis celebrates sesquicentennial anniversary (1821-1971). Indpls. entrepreneur Beurt SerVaas revives *Saturday Evening Post.*	City announces plans for extensive mile-square redevelopment project.	Wasson's Park (9) Blue Cross and Blue Shield (108) Jefferson Plaza (100) Operation Breakthrough (437A) Tau Kappa Epsilon (462)
1972	President Nixon reelected by massive landslide; Otis R. Bowen, M.D. elected governor of Indiana.	*Indianapolis Architecture* Guidebook Committee formed.	Castleton Square shopping mall opens on northeast outskirts of Indpls.	Indiana Convention Exposition Center (83) Singer Learning Center (390) Thatcher Community Center (436) College Life Insurance Co. Headquarters (461) Lambda Chi Alpha (463) Delta Upsilon (464) Alpha Chi Omega (465) The Atrium (466) VW North (485) Indianapolis Public Library (488) Park Avalon (381) Clowes Pavillion (323)
1973	Final dis-engagement from Viet Nam War occurs. Watergate scandal emerges in Washington, D.C. and rocks American politics. President Nixon resigns as result of Watergate scandal.	Inflation runs rampant, with no apparent end in sight.		Urban Wall (40) Debruler Home (56) Office Building (339) Lawrence City Hall (365) Reserve Center (374) Hawley Army Hospital (375) Westminster Village North (387) Emergency Wind Addition Community Hospital (394) South Eastway Park Clubhouse (419) Harcourt Professional Building (470) St. Vincent Hospital (471) People's Bank & Trust Co. (473) Water Tower (472) American Fletcher National Bank (486) Fashion Mall at the Crossing (489) Castleton Park (495) Castleton Shopping Center (496) The Orchard Apartments (379) United States Post Office (155)
1974	Indpls. Police Department corruption exposed by a series of copy-righted articles appearing in the *Indianapolis Star.*		Washington Square shopping mall opens on Far-east side of Indpls.	Showalter Pavillion Civic Theater (324) Market Square Arena (66) Sam's Subway (181) AFNB (183) Citizens Ambulatory Health Center (247) Gallahue Hall—Holcomb Institute (314) School 113 (377) American Fletcher National Bank (378) Morris Plan (392) The Timbers (421) Lake Forest Condominiums (469) Bazaar at the Crossing (490) T.G.I. Friday Restaurant (491) Wheaton Van Lines, Inc. (494)
1975		Book on *Indianapolis Architecture* published.		Indiana Bell Telephone Co. (13) Federal Office Building (27) Market Square Center (70) Regenstrief Institute (165) Office Building (197) St. Pius Church (355) New Speedway Museum (440) Office Building (467) Residence (477) One Keystone Crossing (492)
1976				Children's Museum (187) Merchants Plaza (81)



Marion County Courthouse
Delaware at Alabama Street
1876-1962; Architect: Isaac Hodgson

English Opera House and Hotel
Monument Circle
1880-1950; Architect: J. M. McElfatrick & Son

Emrichsville Bridge
16th Street over White River
1905-1948; Architect: Harry Klausman

Historic Preservation In Indianapolis

"Our fair city's Soldiers and Sailors Monument on the Circle serves a definite purpose," said *The Indianapolis Times,* paraphrasing Frank Lloyd Wright's lecture on November 2, 1957, at John Herron Art Institute. "I didn't remember Indianapolis at all," confessed controversial FLW. "But I remembered the Monument—and I suppose *that's* its purpose."

The champion of "what's Wright is right" went on to say that he hoped Hoosiers "would have enough sense to realize that Central Library is one of the finest Classic Revival buildings in the country." Besides that one, the only good building he saw here "is one used by Penney's downtown, which is a little radical. It probably was designed by some out-of-town man."

Wright was wrong. The architect was Indianapolis-born Nathaniel Owings of Skidmore, Owings & Merrill who twenty years later lamented the "undeveloped sensitivity to the past" which caused him to help destroy the 1880 Victorian gem, the English Opera House and Hotel, and replace it with the aforementioned Penney's. Owings' change of heart is indicative of the times. Although the whittling away of the amenities of our surroundings has been going on for a long time in Indianapolis, only recently have people begun to understand a building's existence in terms of its visual quality, variety in townscape, sense of place and identity—as well as its functionality. And if these important environmental contributions of buildings are considered, then Indianapolis has already lost a good deal of its architectural and historic resources.

The eternal vigilance of historic preservationists in Indianapolis, however, has prevented several familiar scenes from passing from view forever. Perhaps the earliest successful effort was preservation of the Riley Home at 528 Lockerbie Street by the James Whitcomb Riley Memorial Association. Some of the original incorporators in 1920 included George Ade, Meredith Nicholson, Booth Tarkington and Josiah K. Lilly. Similarly, the President Benjamin Harrison Foundation has maintained the Harrison Home, 1230 N. Delaware; the Irvington Historic Landmarks Foundation the Benton House, 312 S. Downey; Historic Landmarks Foundation of Indiana the Morris-Butler House, 1204 N. Park, and the Waiting Station at the main gate of Crown Hill Cemetery. Eli Lilly, long-time conservationist, archaeologist and preservationist, has been instrumental since the early 1930's in saving and restoring numerous landmarks—including Christ Church on Monument Circle, Noblesville's Conner Prairie Pioneer Village and the Kemper "Wedding Cake" House at 1028 N. Delaware.

These more traditional, museum-oriented projects have been complemented recently by "new preservation" techniques. For example, the federal National Register of Historic Places now provides protection for sites of national, state, and *local* significance from demolition funded by federal money. Marion County

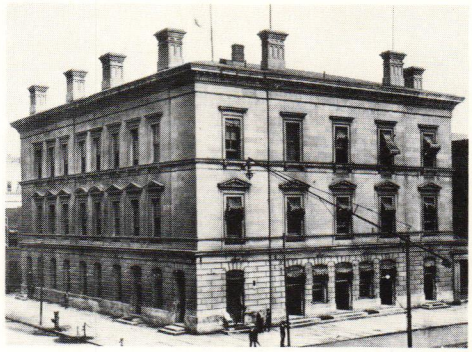
has some twenty properties registered (including the Soldiers and Sailors Monument, against Frank Lloyd Wright's better judgment), and that number is rapidly increasing due to the establishment and active involvement of a State Historic Preservation Office for Indiana.

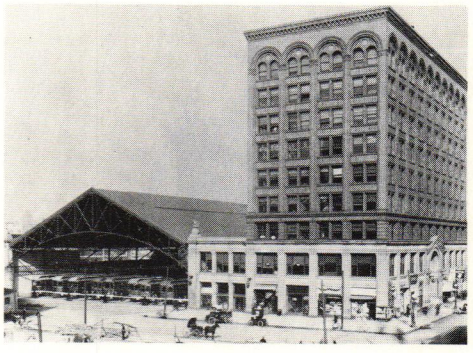
Locally enacted Historic District Ordinances may preserve the character of well-defined historic areas for the community good by controlling all exterior changes. Lockerbie Square, a near-downtown residential area bounded by East Street, New York Street, College Avenue and Vermont Street is Indianapolis' first officially recognized historic district. Composed basically of 1860-1890-period, two-story, simple brick houses and modest frame workingmen's cottages—many in sub-standard condition—Lockerbie Square is a continuing demonstration of the community development-urban renewal aspect of the "new preservation." The total environment of the district is protected by the Indianapolis Historic Preservation Commission, formed in 1968, which meets monthly to rule on proposed exterior alterations, additions and landscaping. The commission is also empowered to take jurisdiction over future designated historic districts in Indianapolis—of which Woodruff Place, Irvington, old Northside and the Midtown Central Canal are the most obvious candidates. A separate body, the Meridian Street Preservation Commission, was established by state statute in 1971 to preserve the spacious, single-family, 1910-1940 residences of Meridian, Pennsylvania and Illinois from 40th Street north to Westfield Boulevard.

Recent commitments by the city of Indianapolis and private corporations to restore the historic City Market and explore a preservation-redevelopment plan for the Central Canal indicate an increased awareness of the need for historic preservation. Continuing public-private support of an imaginative and economically viable adaptive reuse of Union Station has made that building an important model for railroad station preservation throughout the U.S. and attracted a national historic preservation conference to Indianapolis. The Indianapolis Department of Metropolitan Development takes the position that "major historic landmarks such as these are a tremendous resource and can become nuclei for humane urban spaces with physically functional, compatibly supportive architecture."

Taking an increasingly active co-ordinating role in all of Indianapolis' "new preservation" projects is the Historic Landmarks Foundation of Indiana. HLFI assists city agencies and private individuals and groups, actively promotes neighborhood rehabilitation, adaptive uses for old buildings, an architectural/historic survey for Marion County and public education programs for preservation.

From a geographical and perhaps architectural point of view, Indianapolis, as Nathaniel Owings senses, may be located "east of the true prairie and west of the true east." But whatever the relative merits of its life style, architecture, culture and craftsmanship, the best of this irreplaceable heritage should be preserved, restored and carefully interwoven into the urban fabric of the city.





Federal Building
Pennsylvania at Market Street
1857-1963; Architect: Ammi B. Young

Maennerchor
Michigan at Illinois Street
1906-1974; Architect: Adolf Scherrer

Traction Terminal Building
130 West Market Street
1904-1968; Architect: Daniel H. Burnham

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